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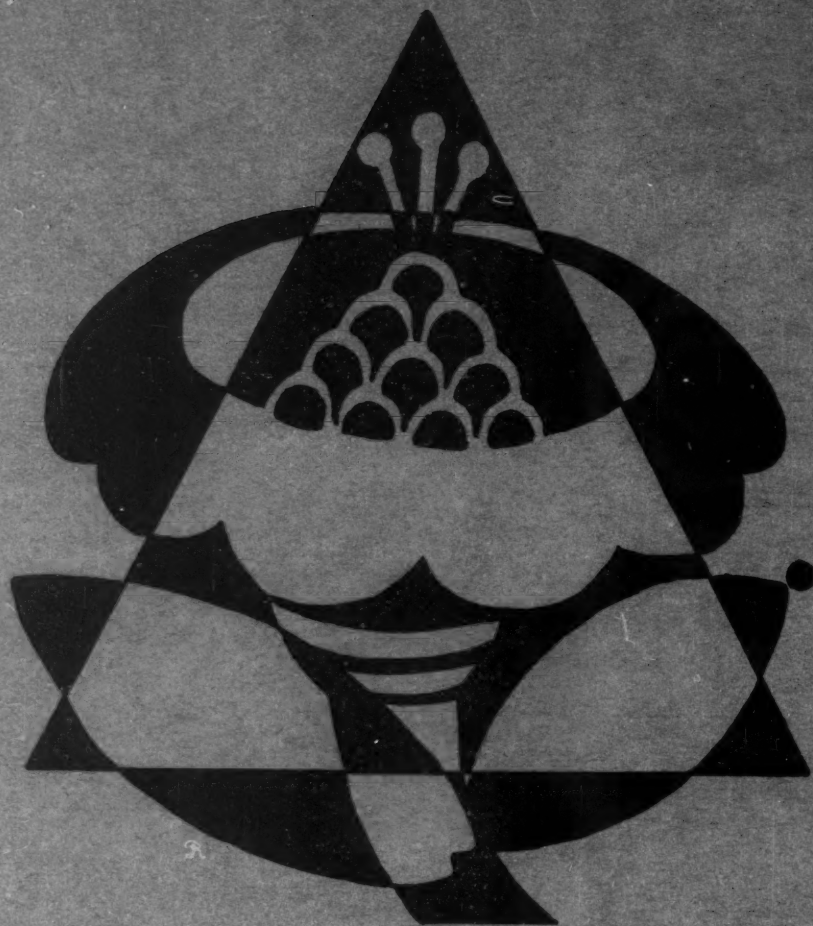
MAR. 1934
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DESIGN

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DESIGN

PUBLISHED IN THE INTEREST OF THE DECORATIVE ARTS

FELIX PAYANT, Editor

DEPARTMENT OF FINE ARTS

OHIO STATE UNIVERSITY COLUMBUS

VOL. 35

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DESIGN SUPPLEMENT

A Spanish Trunk

Folk Art from Spain

Yama. King of Hell. A Mask

Mask of Demon of Hell

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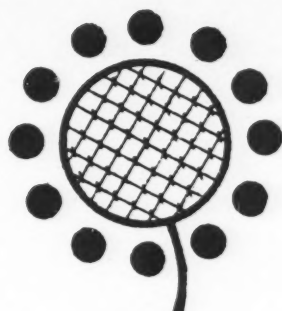
Secretary

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● OLD TOYS MADE IN THE ALPINE REGIONS OF GERMANY ●

These dolls were made of wood carved in simple, primary forms. In the eighteenth century, during the reign of Frederick the Great, Germany became the seat of the porcelain industry and people began to imitate the wood-carved dolls in this new material.



THE FUNCTION of art, if anything, is more difficult to define than art itself. The main function of art is to give pleasure and for this very reason it has been held as useless by many. From a strictly materialistic point of view this is no doubt true as it produces nothing of strictly utilitarian order. But from the earliest times it has filled a natural craving for the satisfaction of our innermost beings. This is especially noticeable in the results produced by this forceful desire in primitive man. It seems as necessary as food or articulate speech. It is indispensable to civilization. It conditions the whole pattern of life of a nation or period.

NOWHERE is this seen to better advantage than in the folk-art of various countries. Folk-art is that art expression which has evolved among the masses and is maintained by them in a plastic tradition without the aid or indulgence of any profession. It is an amateur art practiced solely for the pleasure derived from it and fills a psychological need of those who create it. Life and art combine in a closely-knit pattern but life passes and leaves art. It is the only thing that is permanent. Our knowledge of the dim past is based largely on the art of those cultures which have flourished and passed. It is not necessary to limit this insight into the lives of ancient peoples only. The same realization can be had by studying the more recent design of various peoples. In many different American communities there still exists either actually living or recently concluded examples of sincere though simple art worthy of study for those persons vitally interested in this phase of art and its relation to people. Are we facing our art problems with vigor, vitality and joy shown by the folk-art of the past or are we sponging from it?

IN OUR April issue we will present an entire number of the magazine devoted to the transitional period of economic social affairs with emphasis on the concomitant art re-evaluation of the decorative arts. As has recently been said we are facing a period when all forms are changing, so that very soon every object we associate with will have changed its shape and color. What effect will this have on the designer's point of view and how does this alter our educational methods in regard to those persons entering the field of design, professionally or avocationally? These are the questions asked by creative-minded persons today and they will be discussed in this forthcoming number. Articles with profuse illustrations will present in graphic form our changing ideals in design and the approaches to our new problems.—FELIX PAYANT.

IN THE WORLD OF CONTEMPORARY DESIGN

● "ART IN INDUSTRY" is the theme of an exhibition to be held in Rockefeller Center during the month of April, organized by a group of our leading industrial designers and sponsored by the National Alliance of Art and Industry. The movement back of this slogan represents one of the most powerful forces working towards Industrial Recovery. Walter Teague, whose designs for super-railroad cars in a \$1,175,000 program of one of our leading railroads have aroused much interest, says, "Industry had come to realize that Competition, post-war variety, must concern itself with more than technical matters and price. Appearance as an index of quality is one of the most potent forces in building sales today. In many cases design is the only competitive factor in fields where technical excellence is an old story and where price cutting would be fatal."

This is the first comprehensive, and selective industrial design exposition to be held in the United States. Whereas the Century of Progress with its broad view of industrial and scientific progress in America resulted in the awakening of public interest in a modern style, this more selective exhibition will mark the emergence of a national style. It should prove as powerful a stimulus to our mass production world as the famous Salon of 1925 in Paris was to the field of decorative arts and crafts. To quote one of the prominent figures in Middle Western circles, "Art has turned from Madonnas to motor cars."

The exhibit will illustrate how the element of design has been making over the output of our factories. From a percolator to a perambulator; from china and glass to a stream-line railroad train; from an alarm clock to draperies and furniture; from a refrigerator to an oil-burner. For those more technically interested, it will present special exhibits of basic materials in new and exciting uses: the conservative stainless steels, aluminum, copper, zinc; the two-timing plastics; the glamorous synthetic fabrics. While for those of lighter tastes the 25,000 feet of exhibition space on the 63d floor will be used periodically for fashion shows and other demonstrations which will prove the development of a school of American fashions created by American designers. Competing with Europe in oil burners and plumbing is one thing. Daring to compete in fashions and the decorative arts shows courage, a newly awakened artistic consciousness and sound business sense.

The committee announces that two conditions govern entries: the article must be originated by a designer and have his name attached; it must be intended for mechanical duplication, "mass production" to you, and must be either produced or in the process of production. A jury of designers passes on it. Donald Deskey, chairman of the jury says, "We are particularly anxious to exhibit redesigned products in the industrial field where it has been proven that by changing the appearance of a commonly used article in a competitive

field an increase in sales has resulted. It is one of the purposes of this exhibition to show the economic importance of design in industry. The element of design affects the sale of billions of dollars of manufactured goods annually. The jury is selecting the outstanding examples of design in every industry for the purpose of acquainting the consumer, the manufacturer, and the designer with the newest developments in the field of industrial design."

Among other leaders in the field appearing on committees are Walter Teague, Eugene Schoen, Gilbert Rohde, Henry Dreyfuss, Norman Bel-Geddes, Russel Wright, George Sakier, Lurelle Guild, Egmont Arens, Lucian Bernhard. The National Alliance of Art and Industry is represented by Alon Bement. This organization founded with the assistance of John Rockefeller, Jr., and the Carnegie Corporation, has, Mr. Bement says, "concerned itself with promoting relations between artists and manufacturers for a period of years. These relations now form part of the basis for a program of industrial recovery and an Americanization of industry."

It is appropriate that such an exhibition should be held on the 63d floor of one of the outstanding monuments of an industrial age. From windows on all sides attention is focused upon a panorama of skyscrapers, warehouses, piers, steel bridges, railroad terminals, shining steel and aluminum towers, markets—all enlivened by the busy motor car, the most comprehensive symbol of an age. ART AND INDUSTRY inside and outside.



THE ART OF THE GERMAN FOLK

DR. EDWIN REDSLOB
German Minister of Art

Mountains and Plains, Rivers and Coasts Form the Geographic Conditions of Existence.

In the Saxon Erzgebirge the winter is long and characterized by abundant snow-falls. Villages, isolated cottages and farms are often completely snowed up. Then the daily work of the peasants is confined to the house and the stable, and they have time to better their scanty means of life a little by some craft work, done at home.

The peasant, who, as a real mountaineer, is familiar with the wood material and the technique of the carving-knife, reproduces in miniature the world as he know it: house and church, flock and shepherd, hunt and hunter. Originally, he used to carve toys as Christmas presents for his own children only. But since he has been supplying the markets of the world with his toys, he has learned new working methods. It would take him too much time to carve every one of his small figures separately out of the wood; so the turner's wheel must help. Human figures and trees are turned like skittles; the arms of the figures are glued on afterwards. In order to get an idea how the animals are made, just imagine a flock of about fifty equal cows or sheep standing in a ring, with their

heads toward the middle. The outer countours of this ring are turned with the turner's knife, then the ring is sliced like a tart and every figure is plastically rounded with the carving-knife. From such a ring one gets horses or cows, dogs or sheep, giraffes or elephants, stags or roes. Generally a whole family is working together. For instance, the father turns, one son carves, another one makes arms and legs, a third glues. The mother and the daughters attend to the painting and varnishing. So many different procedures are necessary to recreate the world in toys.

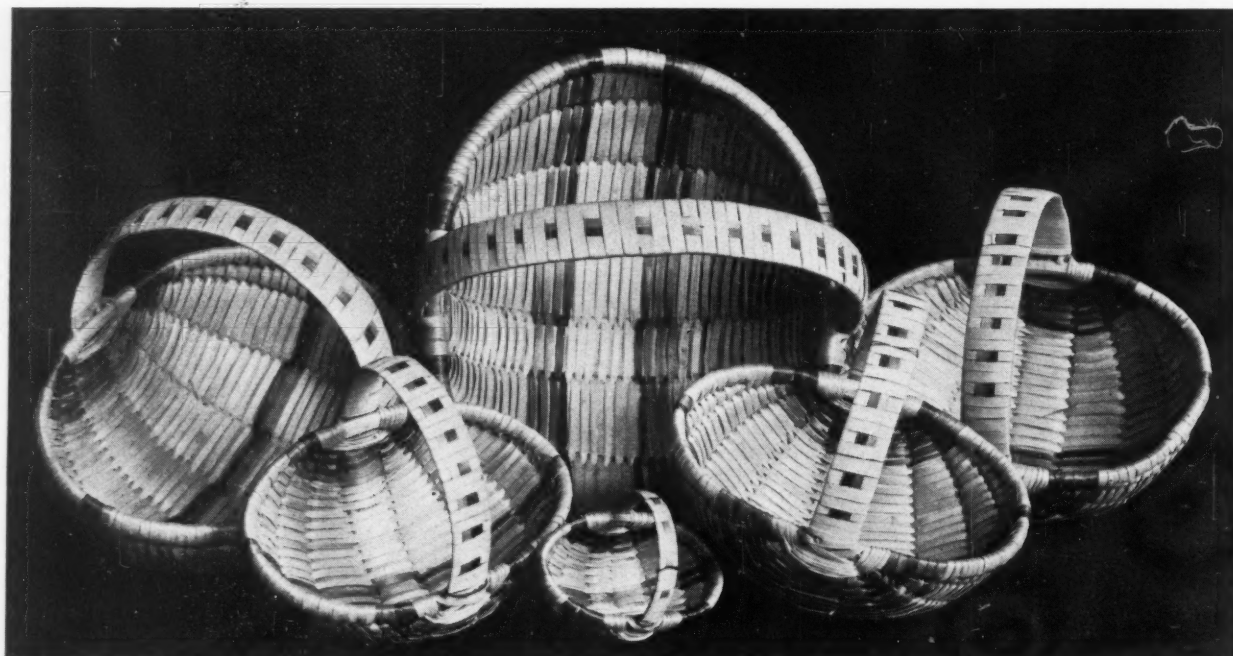
This reproduction of the world in miniature is one of the leading motifs of folk art. It forms the essential character of all toys, especially dolls.

The dolls, too, were originally carved in wood and there exist a great number of them up to this day. When in the 18th century, during the reign of Frederick the Great, Germany became the central seat of the porcelain manufacture, people began to imitate the wood-carved dolls in the new material. The Thuringian Forest became the very home of the doll industry. Sonneberg, the centre of German toy making, is known all over the world as the workshop and storehouse of Santa Claus. Those who visit such a place or its

small neighboring villages will be surprised to see how folk craft and homework have developed into a big industry.

Wood has always been the favorite material for toys. Therefore the wooded mountains of Germany are the most important regions not only for wood-carving, but also for the whole toy industry. Beside Sonneberg and Lauscha in the Thuringian Forest and Seiffen and Grünhainichen in the Saxon Erzgebirge, Oberammergau in Upper Bavaria must be mentioned, which is characterized by its close connection with the religious folk art. The Passion Plays of Oberammergau are just as famous throughout the world as the religious wood-carving industry of this place, which produces

mountains, especially in the Silesian, "Riesengebirge," the Bavarian Forest and the Thuringian Forest. This art is also closely connected with *Christmas*. The glass-blower blows up a thin glass pipe to a ball. Christmas tree chains are formed by blowing, with accurately calculated breaths, one ball after the other, from a long thin glass pipe. By another procedure, the balls are filled from within with a metallic color, then separated and strung to chains. These balls and chains as well as glass fruits, fir-cones and similar products serve as Christmas tree ornaments. This reminds one of the old pre-Christian custom of the Germans to decorate, at the time of the winter solstice, a tree with symbols of fertility and express in this way



A group of baskets made in the Thuringian Forest district. The design is the result of material and an understanding of structure.

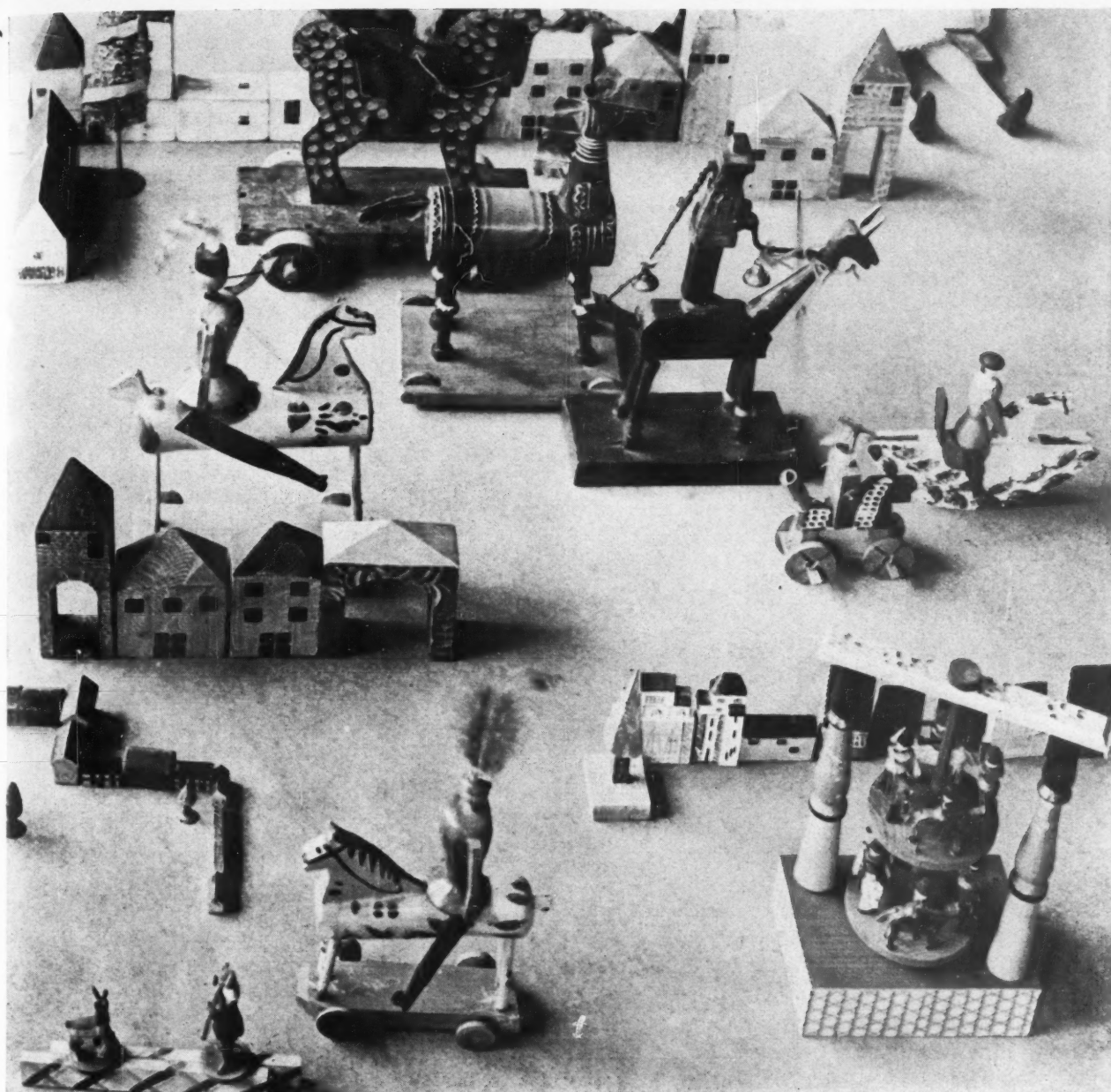
chiefly Christmas Cribs. Another place of similar renown is the Grödener Tal, formerly belonging to Austria, now to Italy, where the ecclesiastical wood-carving has been flourishing from ancient times.

In the Thuringian Forest and in the Saxon Erzgebirge are made all the pretty things that delight a child's heart: rockers, hobbies, wooden horses neatly covered with skin and figural nutcrackers, now shaped like man-eaters or giants Goliath, now like Turks or devils, in remembrance of old popular fables. Some of the workshops supply carts and railways, others are specialized in ships. Little canoes with Indians are particularly in vogue, for children adore the waving feathers which are stuck in the Indians' hair.

Moreover, following an old custom, *glass-blowing* is still being cultivated on the heights of the German

the hope to get over the dead season. But by blowing thin glass pipes and sticks and shaping them with little tongs over a fine jet of the gas flame, the glass-blowers can also make stags, roes, dogs, horses, swans or birds in cages, a cradle with twins in it, a fox with a goose in his mouth or a spinning wheel. They like to combine trees of green glass sticks and white stags with golden antlers, hunters and dogs to a hunting group, whose manufacture requires special skill.

This skill is—and here we come to a second essential characteristic of folk art—*innate in the population*. It is inherited and has gradually become a kind of instinct or natural gift; it is super-individual. *Folk art always develops from the native soil*, it is connected with its products and cultivated in praise of its beauty and particular charm. Thus the wood-carver repre-



A group of German toys representing an important activity of the people. They are made of wood which is a favorite material of this creative people and they possess all the dynamic qualities of play.

sents the village and its environs, the glass-blower, who lives in the mountains, the forest and its animals.

The working-material is likewise furnished by the native soil: for instance, the wood used by the carver and for the moulds of the porcelain manufacture, the charcoal and the wooden stick which are, beside the gas flame, indispensable to the glass-blower. And deep down in the valley, where the mountain torrents fall into the river, the willows furnish the material for *basket-making*. This industry is flourishing on the south side of the Thuringian Forest, in the little Frankish town of Lichtenfels and in Coburg.

The earth of the native country itself is *the potter's material*. From a clump of clay he turns on his wheel jugs and plates. Then he pours the liquid color on the earthenware from a can, not unlike the petrol can of the motorist. By scratching with his knife he often emphasizes the contours of his ornaments. Beside the stag and the horse, the church and the house, which are frequently used as decorations of potteries, we find chiefly the flower motif. The fancy of the people is inexhaustible in the invention of new forms of this blooming and creeping plant ornament.

Pottery is at home everywhere in Germany. On the



This group of birds and fowls is the product of the imagination of peasant artists. They are made of wood and clay with decorative ornament naively adjusted to materials used.

Nether Rhine and in the valleys of the Westerwald that hard clay is found which is so well known to the collector of antiquities by the famous German ceramics of Cologne and Raeren, Frechen and Siegburg. In Hessa special attention is given to the gaily colored, relief-like ornamentation of the potteries. In Thuringia and Saxony the patterns are often so lively that one seems to feel the way these things have been made: the man shaping them on the potter's wheel, his wife dotting pots and jugs, cups and plates with color. In doing so she thinks of the printed material of her dress, whose flowers she copies on her pottery, or of her embroidery for which she invents herself patterns with flowers and hearts, billing doves, peacocks and stags or perhaps even the town of Jerusalem and other biblic motifs.

South Germany is, like Austria, *the land of color* and free artistic fancy, the land of the Catholicism whose saints and ecclesiastical symbols offer a great variety of pictorial motifs. There you find platters with the picture of Maria and the Child Jesus. The decorative arrangement of the figures and the pattern of the brocade cloak are obviously imitations of the saint's image in some church of pilgrimage. Then again you see Sanct George killing the dragon curling under his feet, or Sanct Florian, the patron saint who preserves men from conflagrations, throwing from his tub a broad jet of water on a burning house. Another favorite motif, frequently encountered

on popular ceramics, are the Scouts from the Holy Land. They carry between them a huge bunch of grapes, such as neither Canaan nor Canada have ever produced, but as exists only in the imagination of the peasant artist. The motif of the grape-bearers and the representation of the Holy Town of Jerusalem, built of tiny dolls' houses, are proper to ceramics as well as to textiles. These motifs are so popular because the symmetry of their ornamental construction produces,—just like the tree of life or stags and peacocks,—a wonderful effect.

The finest instinct for the decorative filling of areas is displayed in the different branches of the *textile art*: embroidering, weaving, cloth-printing (blue-printing and colored printing on linen). The ornamental motifs of textiles as we find them in the linen weaving of Sleswick-Holstein repeat themselves with slight variations on the potteries of South Germany and Austria. We encounter them in the cloth-printing of North Germany as well as in the embroideries of Transylvania, where, far away, between Austria and Rumania, Germans have settled seven hundred years ago and kept their racial character pure up to this day. This conservation of their national character is, no doubt, partly due to the fact, that the wives of the Transylvanian Saxons have handed down their artistic handcraft from generation to generation as a heritage of their race. Many Transylvanians have migrated from the regions on the left side of the Rhine, where

the Saar and the Moselle flow, and have located themselves on the Danube. Therefore the observer of folk lore relations will find in the Museum of Saarbrücken cushions and other embroideries with the very same patterns that he has met with in Kronstadt and Hermannstadt, that is, in the heart of the present-day Rumania, with the Transylvanian Germans. The patterns of these embroideries, which were spread not only over Germany, but all over Europe, are to be found in the embroidery pattern books of Augsburg. During the Renaissance, these books were sold from Augsburg,—then beside Nuremberg, Cologne and Lübeck the most important commercial towns in Germany,—and surely it is not a mere chance that a certain technique of embroidery is still called "Holbenstitch", after the greatest painter of this town.

I have enumerated here *some characteristic examples* of German folk art: the toy making of the Saxon Erzgebirge and the Thuringian Forest, the glass-blowing of the Riesengebirge, the Thuringian, the Bavarian and the Bohemian Forest, the pottery of the Nether Rhine, Hesse and all the parts of South Germany, the embroidering and cloth-printing cultivated as far as the settlements of the immigrated Germans in the remote Transylvania. But these are only a few of the best known branches, which could be indefinitely multiplied. However, we will restrict ourselves to these few examples which are important for the understanding of the whole subject.

Wood-carving and painting combine with the inherited taste for technical work in the *popular clock-making* of the Black Forest. The idea of the forest as the home of folk craft is suggested here by the cuckoo that calls the hours and the weights that have the form of fir-cones. The dial reminds one of ceramics. It is shaped and painted with flowers or landscape motifs like a peasant plate. The clock-work, hidden behind the dial, recalls to our minds the predilection for mechanics which made a German invent the clock and has always had a great influence on the artistic metal work in Germany.

In the Kensington Museum in London, which is dedicated to the arts and crafts of the whole world, a big, rich section is called "Deutsches Schmied-Eisen" (German Ironwork). This section is rendered so conspicuous because Germany is a land of iron. The predilection for iron finds its expression also in folk art. In the smallest village church we see candle holders and iron railings which show that the village blacksmith, who had originally only to furnish horse-shoes, tires and implements of husbandry, is, at the same time, a real artist.

It is a very beautiful custom to decorate the graves with iron crosses. They grow from the little mounds like flowers, from which there rise sometimes the figures of angels and saints.

One of the most interesting articles of wrought iron or embossed copper is the weathercock on the knob of the church steeple, that indicates from what quarter

the wind blows and, according to a pious popular belief, guards the church from fire.

Copper, brass and tin are specially favored for household utensils. Together with the gay colors of earthenware jugs and pans they contribute to make the old furniture of private living-rooms, public-house parlors and taprooms look cozy and attractive.

The interest in plastic forms which we meet everywhere in the German art goes so far that the very cake-moulds of copper and brass are plastically decorated. They have the forms of carps, or rabbits or lions or else exhibit, in the middle, some floral and allegoric motifs, especially the double-headed eagle, that has always played a prominent part in the ornamentation of the German folk art. Sometimes we find also the head of Frederick the Great or even Napoleon as the centre piece of such a cake-mould.

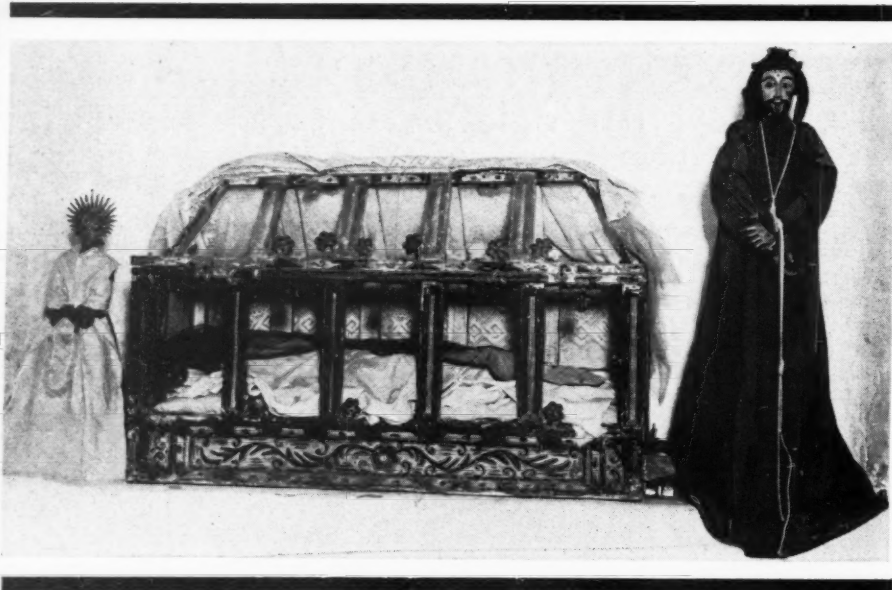
Tin plates and pewters are covered with rich figure ornaments in relief or engraving. The Seven Electors, the Twelve Apostles, hunting and dancing scenes are represented around the tankards. These reliefs lead up to the tin figure which,—manufactured in Nuremberg under the name of "zinnsoldat" (tin soldier),—has become such an important article of German folk craft.

And so we have come back to our starting point, the toys,—the wooden figure being as closely connected with the tin figure as the wooden doll is with the porcelain doll.

Certain motifs which characterize the German folk art as a totality, notwithstanding the great variety of its manifestations, recur again and again. One of these fundamental motifs is the *creative play instinct* which tends to repeat the great world on a small scale by imitating in miniature man and animal, house and church, tree and flower. All these figures appear on plates, jugs and cups, on embroideries and clock dials, as Christmas tree ornaments and decorations of trunks and chests.

This emphasizing of pictorial motifs and lively movement may temporarily be repressed in our age of technics,—but it will never grow obsolete nor wholly disappear. For the love of form and motion, color and light contains elements without which the creative power and inspiration of mankind would perish. Just as laughing is one of the many ways leading to truth, so playing makes us understand that *the play-instinct is a vital instinct*.

This short essay on an inexhaustible subject, from which I have deliberately quoted but a few tangible examples, shall induce my readers to reflect upon the charm and value of German folk art. What I wanted to show is, how the creative impulse of the people which leads to the plastic and pictorial reproduction of the external world, forms the basis of a folk art, flourishing up to our days in Germany. This folk art, deeply rooted in the native soil, has always been one of the main sources of the entire creative work of the German people, that displays itself so richly in art and technics, craft and industry.



These ecclesiastical objects show the influence of the Spanish upon the art of the simple folk of the Southwest. All photographs reproduced with this article are from the Museum of New Mexico

SPANISH AND AMERICAN FOLK ART

By HESTER JONES

The crucial test in our attitude regarding Spanish and Indian art in America is a matter of the tell-tale motive that shows when we are trying to aid these fellow beings of a different race and heritage living amongst us. We must get beyond the coddling of these people as we would flatter a child and the admiring of their work solely for its quaintness. We must also get beyond the mere fascination of the exotic which we are surprised to find within our boundaries. When we have gained a more intelligent appreciation we shall find features in the arts of both peoples worthy of a deeper admiration. We shall see that the Spanish-American has a rich heritage of influences from Persia and Greece and Byzantium which had percolated into Spain and colored her artistic expression by the sixteenth century when the Spaniards began to emigrate to our country. Though isolation may have retarded this people's development, their creative gift contains treasures from the classics of other civilizations. And as to the Indian, we shall find him a master at expressing creative genius, in the realm of aesthetics, as well as of utility and religious symbolism. Each of these realms calls for a special kind of appreciation, and it has been pointed out that we display our confusion when we overlook this.

Santa Fe, New Mexico, has become a center of patronage of these arts. Aside from the tourists with their superficial eagerness and commercial influence, which is at least good from an economic standpoint, a few citizens have begun to take a more profound interest, and, among other things, they have influenced the schools to give opportunities for the latent talent of these peoples to find expression. We must take

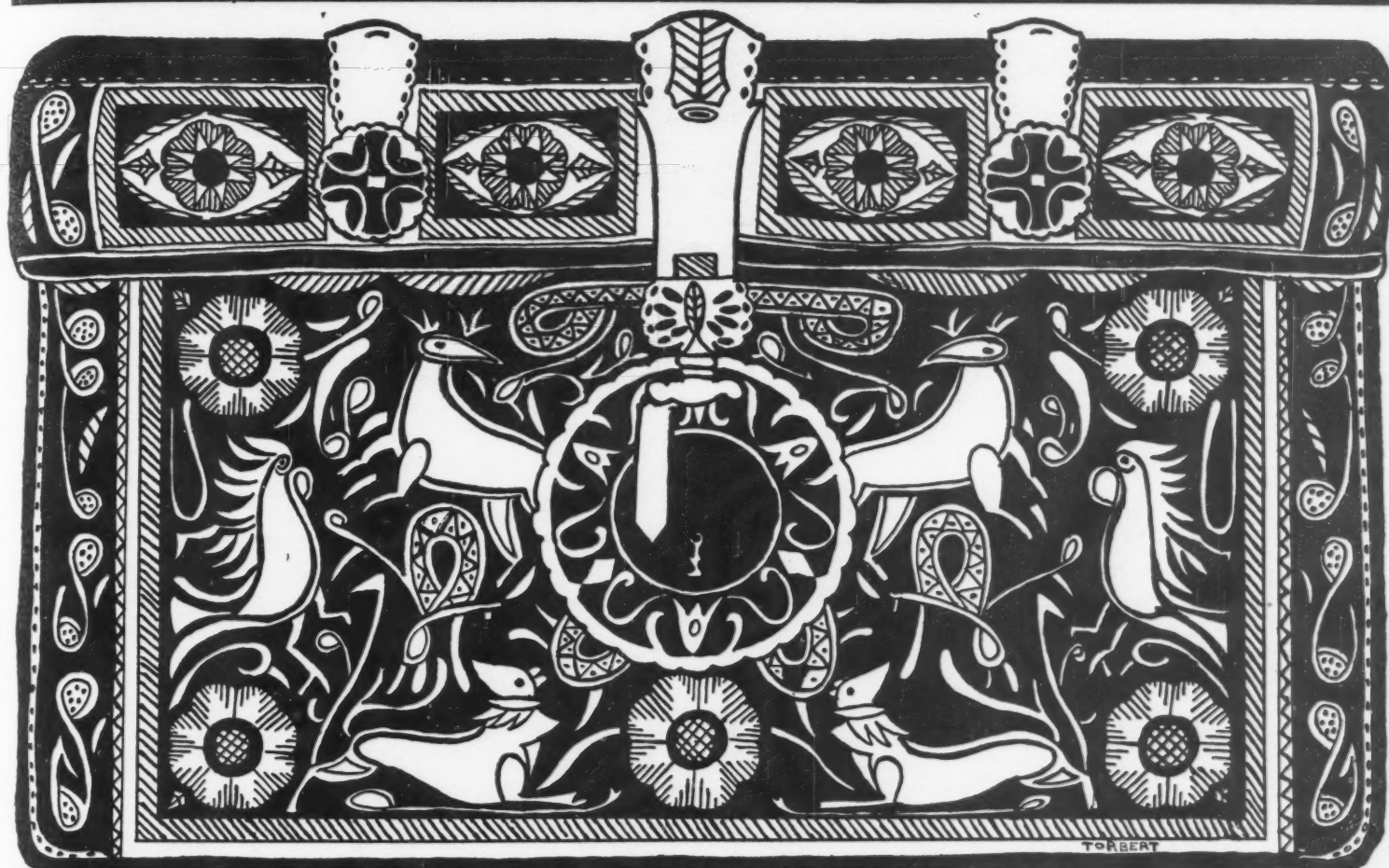
pains to encourage the heritage of these peoples where it is strong and lovely; and discourage it where it is weak and degenerate; but we must not cramp their freedom by forcing them to a blind copying of old patterns just because they are pleasing, thus failing to encourage their creative originality.

But this article is no brief for a program of patronage. These remarks are a mere reminder of our responsibility, while we consider specifically examples of the work of these peoples.

The outstanding creative work of the Spanish-American is ecclesiastical. The *santos*, or carved and painted saints, characterize every Spanish community; being used in the churches and the homes. These show the influence of the somber, ascetic mysticism of the Franciscan order, and are represented in conventionalized, symbolic, rather than realistic style. They are carved of wood or painted on wood or hides. The colors are generally dark with the particular exception of "Our Lady of Guadalupe" who wears a turquoise shawl dotted with gold stars. She is a new *santo*, belonging to the new world, which may account for this. Much of this work is a purely traditional creation. Some of it shows the touch of a master-artist. But very few of the *santo* painters have ever been known by name.

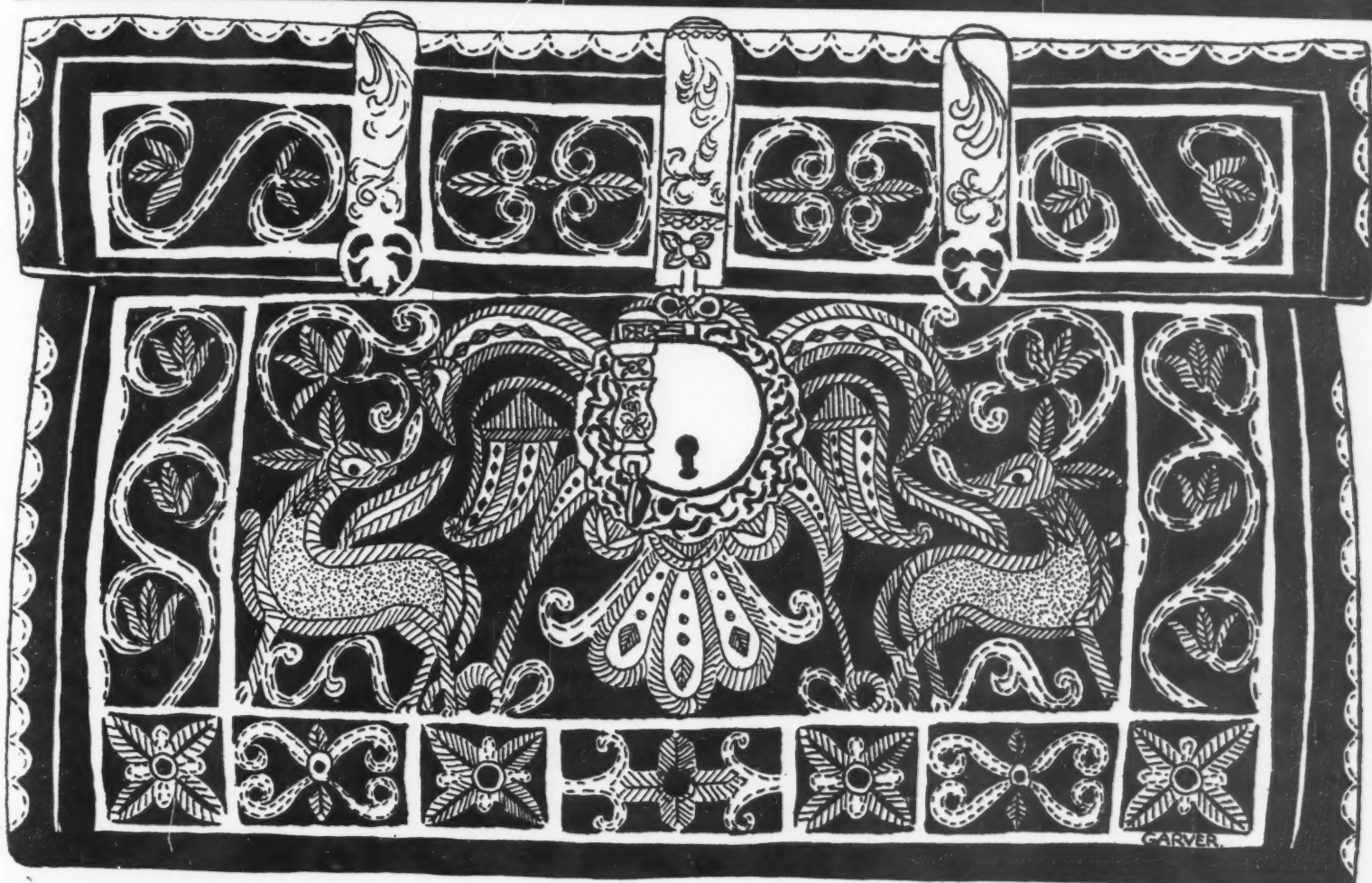
Wood-carving was under the influence of tradition; often a matter of a convention applied almost unconsciously to an object of utility. It came into aesthetics in the chest and in some of the church *vigas* (ceiling beams), as well as in the *santo* when in the round. Church altars were often highly decorated with orna-

A SPANISH TRUNK

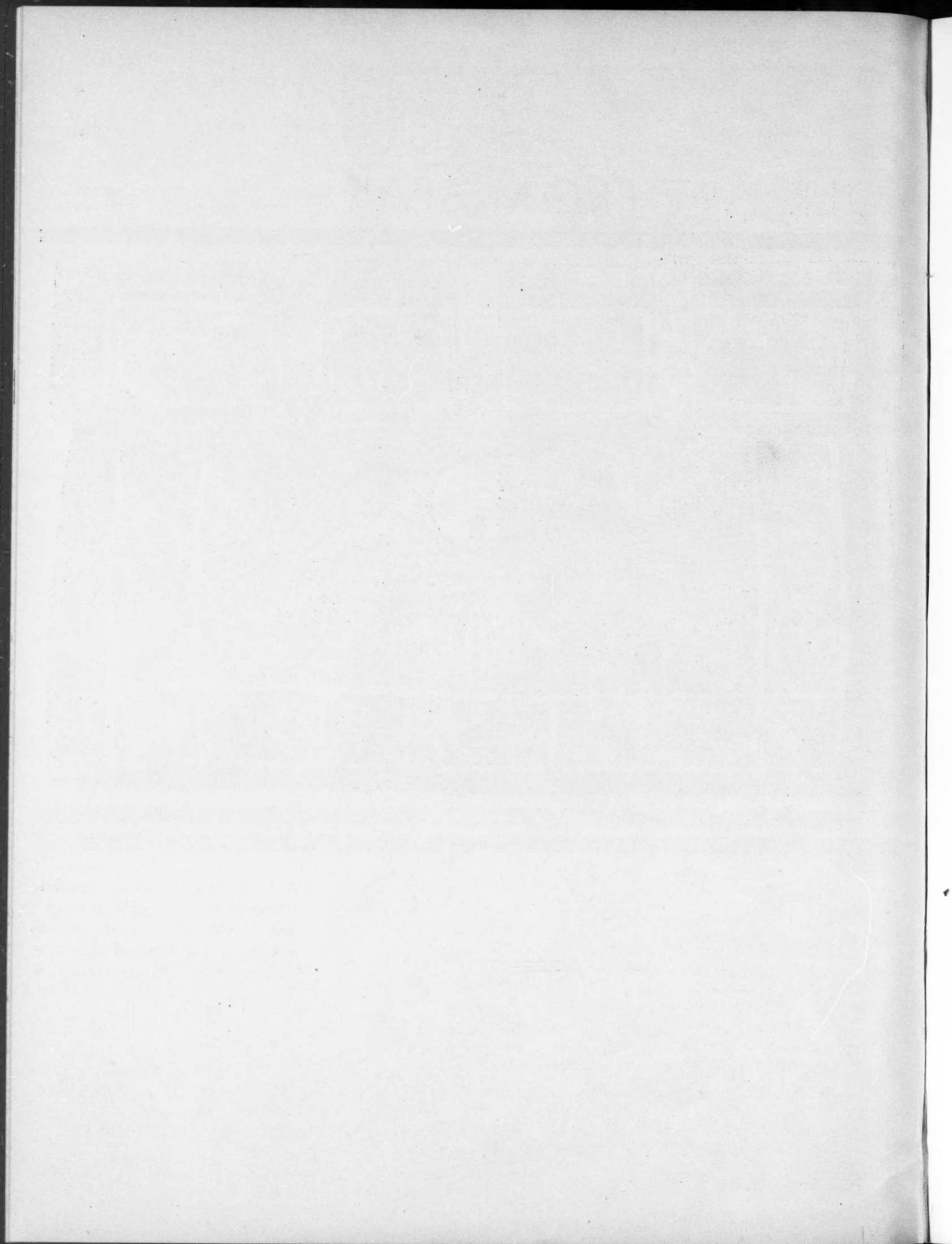


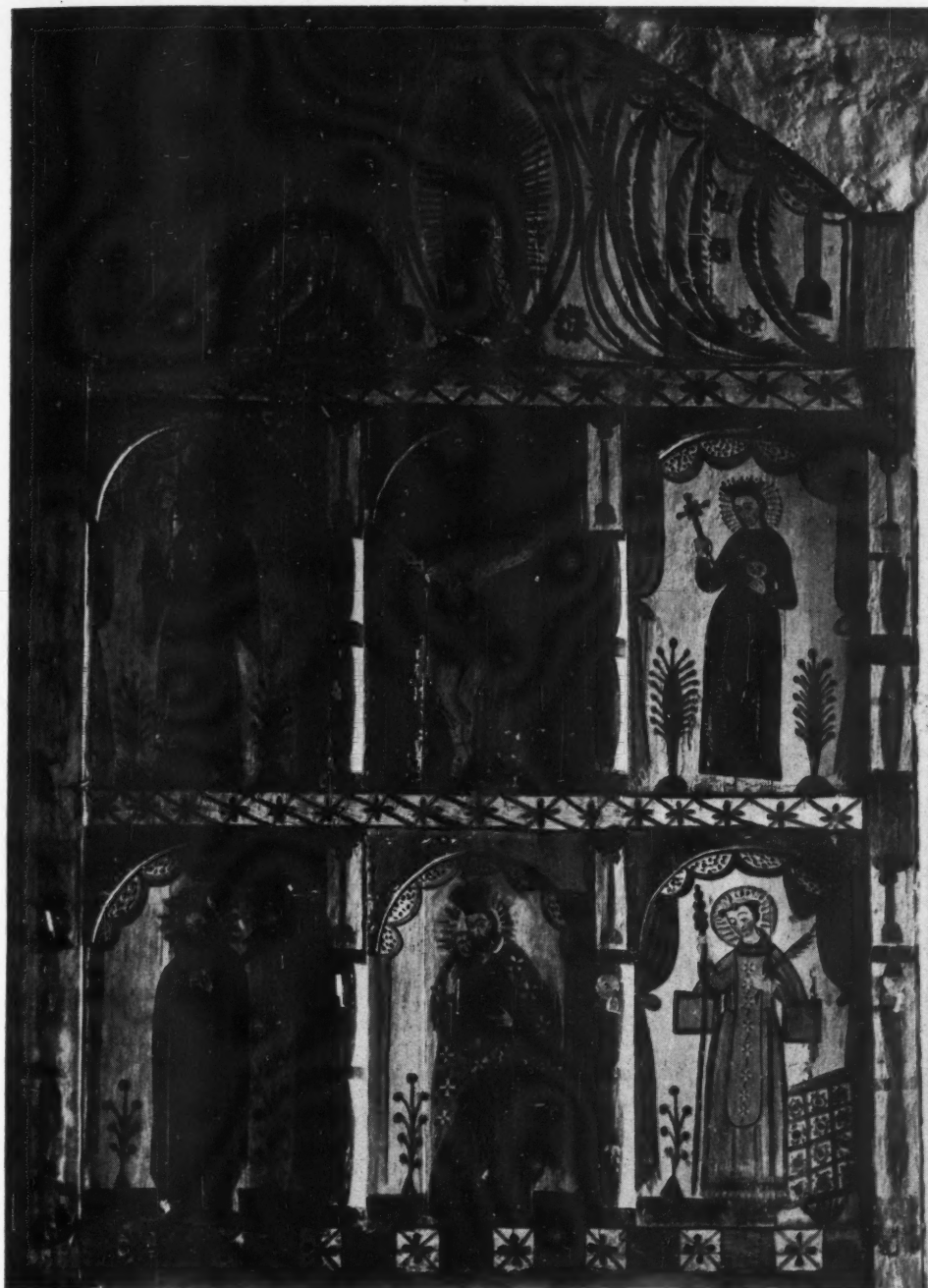
This piece of Spanish folk-art is an expression of the people. Made in the fourteenth century of leather repousse, it illustrates a vitality and strength of design. It is now in the Cluny Museum at Paris.

FOLK ART FROM SPAIN



A trunk made of leather repousse with a design composed of animals and flowers familiar to the person who made it six hundred years ago. It is now in the Cluny Museum.





AN ALTAR PAINTING ●

This primitive painting, to be seen in the Church at Santa Cruz, New Mexico, is an example of rare beauty to be found in folk-art expression.

mental wood-carving. There are a few examples of unusual and interesting stone-carving.

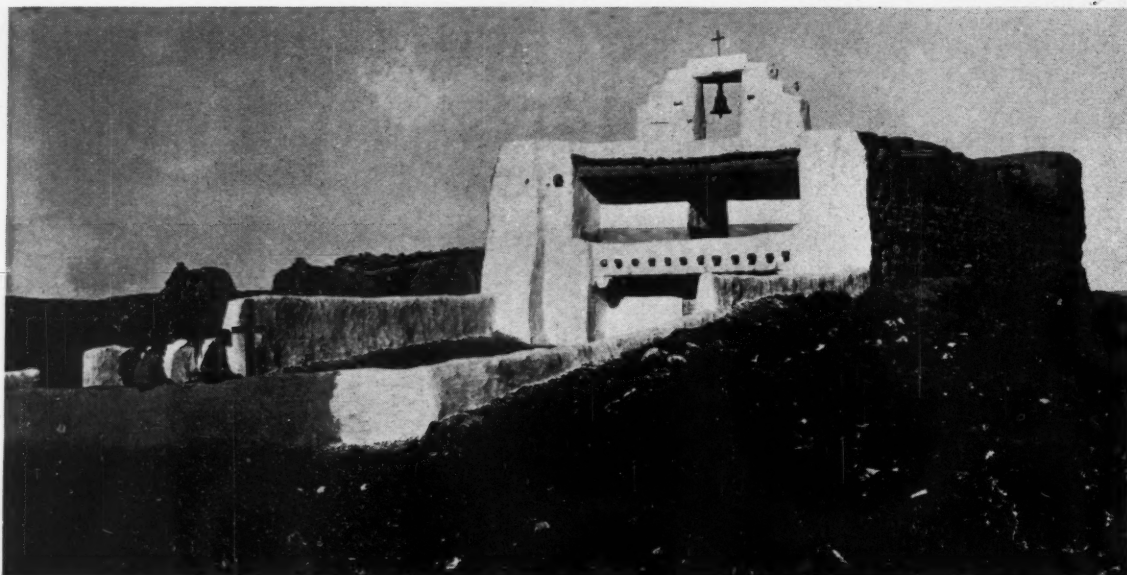
In the higher talents of the Spanish-Americans, but in the realm of crafts, are to be found the woven blanket and the woven and embroidered *colcha*, or bed-spread. Designs in weaving are mainly limited to stripes or simple geometric shapes. Colors of the vegetable dyes are often very fortunate in richness and pleasant blending. The homespun wool was soft and smooth. Designs in the embroidery of the *colchas* get away from severity in flowers and birds and designs that suggest Persian or other remote background.

Tin work developed among the Spanish communities after tin was brought into New Mexico. *Santo* frames and candle sconces are still being made and are finding a popular market. Scalloping and repoussé

characterize the decorations. Often the tin is painted.

In general the Spanish-American creations follow the convention of Spanish art. Very little of the influence of the new contact with the Indian appears. There are occasional signs of this such as in the zig-zag motif and possibly in the shape of the top of the belfries and gate-ways which may be an imitation of the *tablita* worn on the woman's head in the pueblo corn dance.

While the Indian followed convention and tradition, much of his art expresses originality and creative genius, within the limits of this conventionality. Possible influences previous to his arrival in this country have never been positively traced. The Indian's origin is unknown; though it is generally conceded that he came in successive migrations from the old Asiatic world.



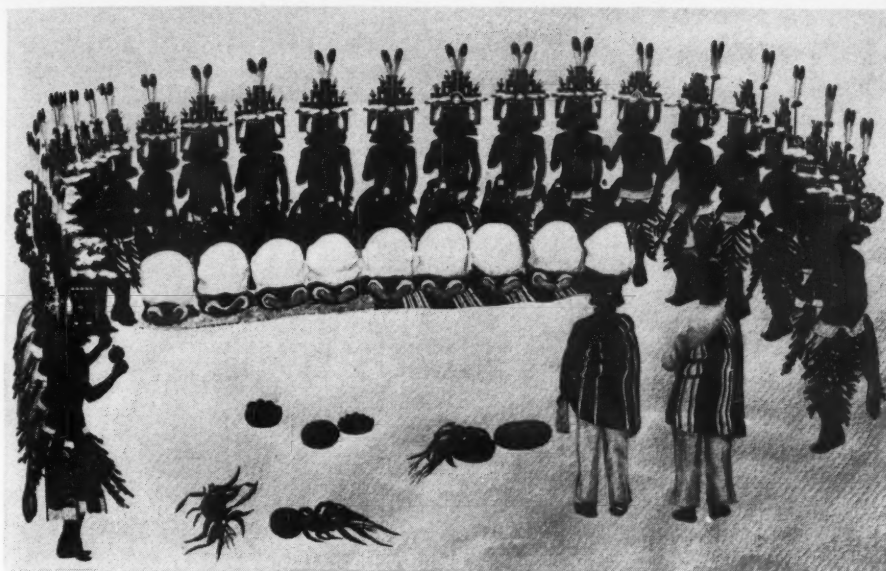
SPANISH--AMERICAN ARCHITECTURE

A mission church at Co-chiti Pueblo, New Mexico



AMERICAN INDIAN POTTERY

No other folk-art on the American continent has reached the artistic heights achieved by Indian pottery. Ceramic artists and critics are inclined to say it has merits surpassing Greek pottery



A DECORATIVE PAINTING

By KABOTIE

This artist is a Hopi Indian and he has succeeded in expressing the rhythms of his race in this graphic design

It is in the Southwest that the Indian has been the least disturbed from his natural habitat and customs. The Pueblo Indians still occupy their pueblos and the architecture with some Spanish adaptation is not greatly changed from the original. Taos comes the nearest to the old type, with five stories, irregularly and effectively terraced. Architecture was in the realm of utility-art here, rather than of aesthetics, though the latter predominated in parts of Central America. Excavations at Chaco Canyon, New Mexico, show superb masonry.

In the Southwest, we find prehistoric pueblo pottery; in fact it appears that pottery-making was an independent invention of the pueblo people. Earlier than pottery, basketry is found to have existed. We even find a few remarkable examples of ancient weaving of fabric from wild cotton, with intricate geometric designs in different colors.

The following is a suggested theory of the pottery development: The earliest pottery was undecorated, then came incised designs. Then pottery was made with a whitish grey slip and painted in black or brown. While pottery was made all over the pueblo area mainly New Mexico, this was divided into separate areas in which particular motifs predominated characterizing each area. Each of these smaller areas, after a long time, developed the use of certain colors, and designs became more and more characteristic of the localities. The highest stage of this art was reached about the time, or shortly before, the Spaniards came. Today each pueblo has its particular style of pottery, much of which is very attractive. But the intricate detail of the elaborate geometric design is no longer followed. The pueblo pottery has always been made in graceful shapes, and has shown the best principles of design. Animals and geometric figures predomi-

nate. There has been almost none of the grotesque motifs or shaping which appears in much of the pottery from Old Mexico. Ceremonial pottery is decorated with symbolic designs; but never the utility pottery.

The making of the woolen blanket and silver work have been learned from the Spaniard, yet the Indian has adapted these to his own culture. Both of these arts have become a specialty of the Navajo Indian. The Hopi is also a fine weaver. A few Navajo who are now about eighty years old remember their first knowledge of silver work. An old woman tells how a Spanish man came to their camp and to others, carrying a cane with a silver top, and taught the men how to make bracelets. The Navajos then began to make belt ornaments known as *conchas*, and necklaces representing the squash-blossom, which with the bracelets and rings are the outstanding silver products, though many other interesting articles are made.

Of the aboriginal arts of the Indian, it is gratifying that basketry is not dying out. A number of tribes are still making attractive baskets.

The Indian "dance" is still a ceremonial in the Southwest. The Navajo sandpaintings are made in this connection; often as part of an eight-day "sing". The sandpainting is a remarkable example of the combination of symbolism and aesthetics. The mythological gods are represented in anthropomorphic symbolism in lines made with colored sands on a brown sand background; and in these paintings the design element is superb. Until recently superstition required that these be made only in the rituals, in which they had to be destroyed the same day as made, which definitely limited the white man's knowledge of the existence of this expression of artistic genius.

The traditional costume of the Indian "dance" as well as the whole ceremony illustrates this genius of

POTTERY DESIGN

Among the Pueblo Indians this art has reached a standard of excellence scarcely surpassed in its field



the Indian in all its phases. The pattern of the dance, the decorative moccasin, the effective use of beads and ornaments of silver and abalone shell, the careful selection of detail in symbolic scarf embroidery, fringe and feather and arm-band, and most of all the beautiful symbolic mask of the Zuni, Hopi or Navajo, mark his unfailing fine sense of the artistic. Besides the unity of the music of the chorus, the rhythm of the step and tom-tom, and the colorfulness and detail of the costume, there is a further element of movement that ties in to complete the hypnotic effect. Though the spectator may know nothing about the meaning of the dance he is caught in the spell.

Perhaps we can never understand, fully, or take into our life entirely the artistic expression of our Indian predecessors in America, but we are gradually finding ways of checking our tendency to spoil and eliminate this expression, and are finding ways to adapt these products into our lives and to help the Indian find new ways of expressing his talent, as has been suggested in the introduction. We have found that his designs make beautiful mural decorations; and that the Indian can often do wonders with a piece of paper and paints and brush, as long as he sticks to the traditional motifs, which he generally does.

In the picture below is to be seen a Spanish influence in the capitals used

SPANISH-AMERICAN CAPITALS



DECORATIVE DESIGN IN INDIAN JEWELRY

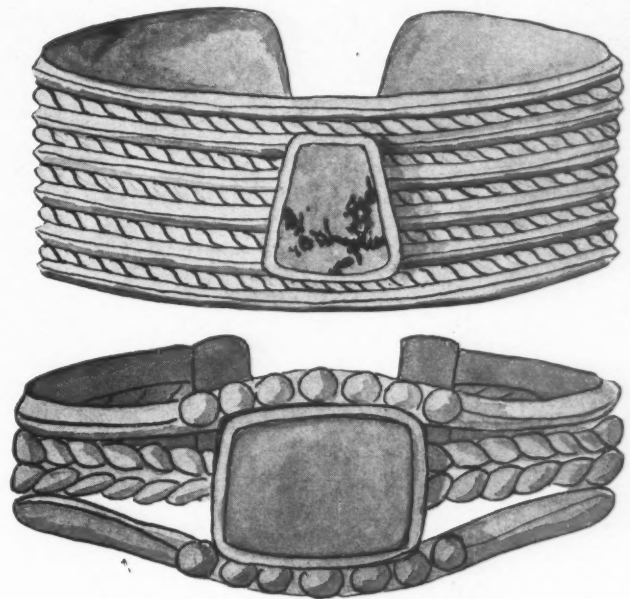
By EMILY FARNHAM

The usual method of distinguishing the sequence of the stages of primitive culture by the character of the remains, based on geologic stratifications, and of dividing the stone age into several epochs, followed by the age of iron and bronze, have had to be thrown away in regard to the American Indian. We know the tribes of Mexico and Central America used chipped and polished stone implements, tools and ornaments of copper and possibly of bronze, and ornaments and idols of silver and gold at the same time, although the use of iron was unknown. Such was the condition of these Indian tribes at the time of the Spanish conquest, when great quantities of gold jewels were found by the invaders, the exact dating of which we must inaccurately call the period shortly before the discovery of America; although, for all that we know, gold may have been known and used by these ancient tribes for many centuries previous to this time.

The origin of the goldsmith's art is attributed by the Aztecs to the Totecs, their predecessors in the valley of Mexico, and its improvement has been assigned by them to the culture hero, who later became the great beneficent god Quetzalcoatl, who was worshiped throughout Central Mexico, and whose chief seat of worship was in Cholula. The artisans of the town of Atzacapotzalca were famed throughout Mexico, even the great goldsmiths of Spain were forced to admire their work. The profession was a highly honorable one, and its members formed a respectable body held in high esteem. They had special veneration for the god Xipe, their tutelar deity, and held a festival in his honor during the second month of the ancient Mexican year, accompanied by human sacrifice.

We learn that "to smelt a piece and make a cast, [these ancient silversmiths of Mexico] took preference over the silversmiths of Spain, inasmuch as they could cast a bird with movable tongue, head, and wings, and cast a monkey and other monster with movable head, tongue, feet, and hands, and in the hand put a toy so that it appeared to dance with it; and even more, they could take out a piece, one-half of gold and one-half of silver, and cast a fish with all its scales, the one of gold and the other of silver."

One theory for the origin of smithing among the Navajo Indians, many of whom forge iron and copper, but who work chiefly in silver, is that they learned



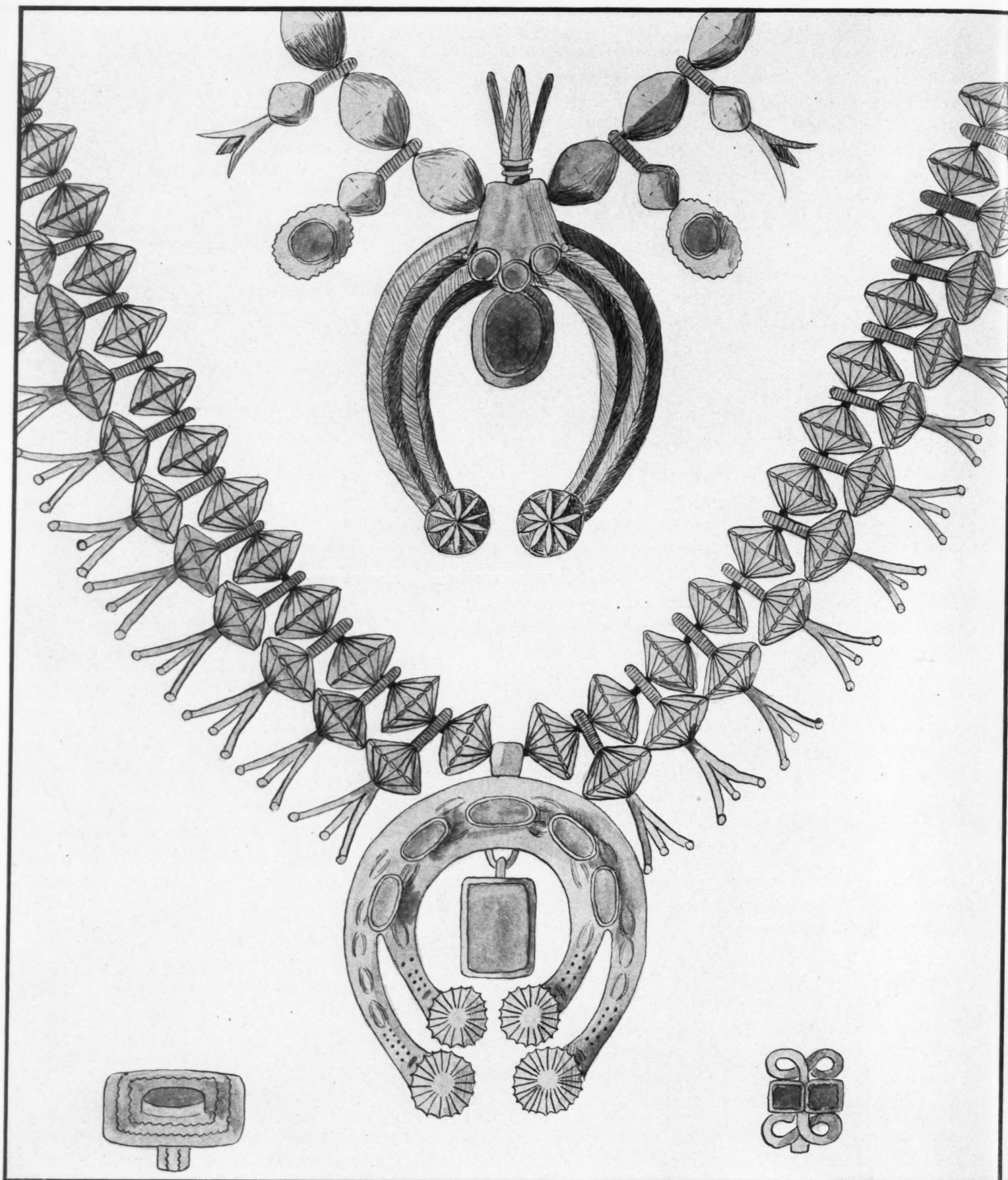
INDIAN BRACELETS

These examples of the arts of a primitive people are worthy of close study by the student.

their trade from the tribes of Mexico who, as we have seen, had, at the time of the Conquest, attained considerable skill in the working of metal. Tools obtained from American and Mexican traders doubtless influenced the art. However, many believe that the Navajos are indebted to the Europeans for their art of silversmithing, which there are many reasons for supposing that they have long possessed. According to Washington Matthews, those who have seen the beautiful gold ornaments made by the rude Indians of British Columbia and Alaska, many of whom are allied in language to the Navajos, may doubt that the latter derived their art from a people higher in culture than themselves.

A large majority of these savage smiths make only such simple articles as buttons, rosettes, and bracelets; those who make the more elaborate articles, such as powder-charges, round beads, tobacco cases, belts, and bridle ornaments are few. Bridle ornaments, consisting of broad bands of silver, which almost conceal the leather, are greatly in demand among the Navajos and are extensively manufactured by them. Leather belts studded with large plates of silver are favorite articles of apparel, and often contain metal to the value of forty or fifty dollars.

ZUNI INDIAN JEWELRY



Continued from page 13

The cross is much worn by the Navajos, among whom it is not intended to represent the Cross of Christ, but is a symbol of the morning star. These Indians are quite fertile in design, their designs of powder-chargers, bracelets and rings being of great variety. They also display much ingenuity in working from models and from drawings of objects entirely new to them.

To give some idea of the products of the Mexican goldsmith, I quote from the section of Saville's book, "The Goldsmith's Art in Ancient Mexico," in which he gives the "Report of the Jewels, Shields and Clothing sent to the Emperor Charles V by Don Fernando Cortéz and the Town Council of Vera Cruz with their Proctors Francisco de Montejo and Alonzo Hernandez Portocarrero." "First, a large wheel of gold with the figure of monsters on it, and all worked with gold foliage, weighing 3008 pesos of gold; . . .

"Item: two collars of gold and stone mosaic-work (precious stones), one of which has eight strings, and in them two hundred and thirty-two red stones, and one hundred and sixty-three green stones; and hanging from said collar from the border of it twenty-seven gold bells, and in the center of them there are four figures of large stones set in gold, and from each one of the two in the center hang simple pendants. . . .

"Four pairs of antiparras (leggings), two pairs being of delicate gold leaf, with a trimming of yellow deerskin, and the other two of thin silver leaf, with a trimming of white deerskin . . . and very well made, from each one of which hang sixteen gold bells, and all trimmed with red deerskin. . . .

"More, two other pieces of colored feather-work which are for two pieces of gold which they wear on the head, made like great shells.

"More, two birds of green feathers with their feet, beaks and eyes of gold, which are put in a piece of one of those shell-like pieces of gold. . . .

"Moreover: sixteen shields of stone mosaic-work, with their colored feather-work hanging from the edge of them. . . ."

Regarding the treasure of gold procured by Grijalva, who sailed around Yucatan and coasted the shores of southern Mexico to a point between the present cities of Vera Cruz and Tampico in 1518, we have meager accounts from the two eye-witnesses who have written about the expedition, namely, Bernal Diaz, and the chaplain Juan Diaz. In relating what took place along the coast of the present state of Tabasco, Bernal Diaz says that in one place where they landed the Indians "spread on the ground some mats, which here they call *petates*, and over them a cloth, and they pre-

sented some golden jewels, some were diadems, and others were in the shape of ducks, like those in Castile, and other jewels like lizards and three necklaces of hollow beads and other articles of gold but not of much value—for they were not worth more than two hundred dollars." The Indian women here were described as wearing bracelets, little bells, and necklaces of gold.

The principal source of gold among the savage tribes of ancient Mexico was the sands of the river beds, where nuggets of gold were found. These were kept in the form of dust in small cane tubes or quills or melted in small pots by the aid of hollow reed blow-pipes, or cast in bars.

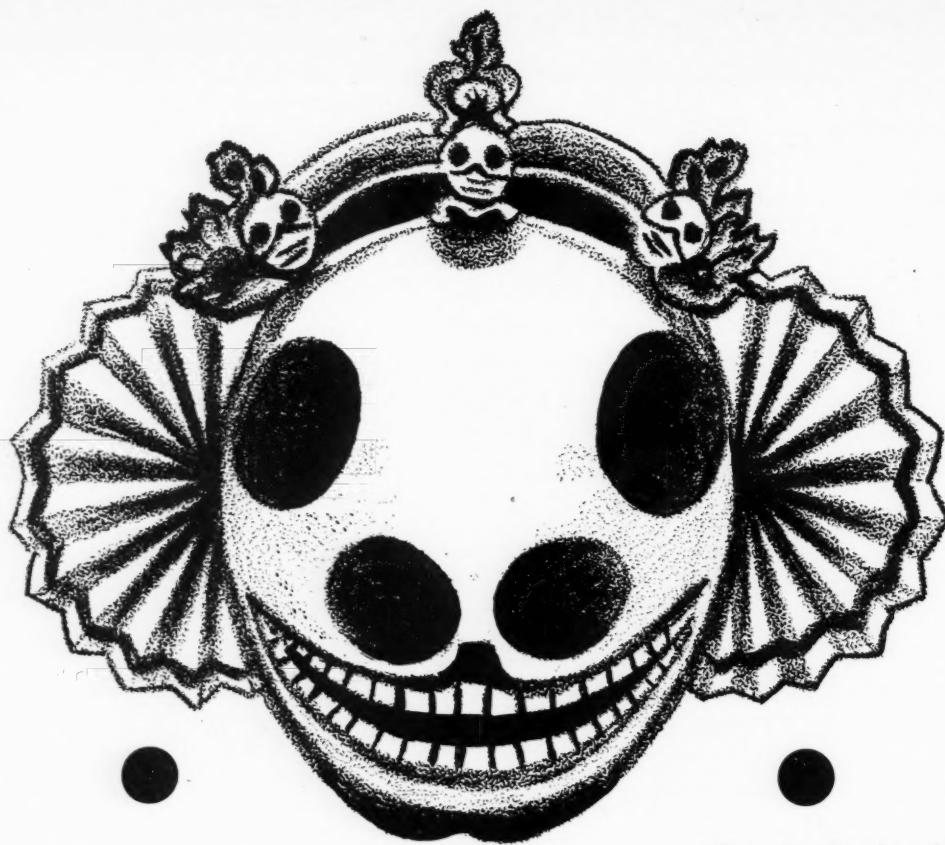
It was a custom, when kings, priests, war chiefs, or other important persons died, to bury them with their gold jewels and other objects, although in some parts of the country cremation was practiced. Concerning burial the Anonymous Conquerer writes: "They made a pit in the earth with walls of rough stone and mortar, in which they placed the dead seated in a chair. At his side they placed his sword and shield, burying also certain jewels of gold. I helped to take from a sepulchre jewels worth three thousand castellanos."

The idols representing the various deities were often ornamented with jewels of gold made with a mosaic of precious stones. Andrés de Tápia describes an idol, probably that of Huitzilopochtli, which he says was the size of a large man, made of a mass composed of seeds ground and kneaded together with the heart's blood of sacrificed children, and in this kind of dough were placed many gold jewels. He describes two other idols of stone almost three yards high: "the stone covered over with mother-of-pearl and over this, fastened with bitumen like a paste, were many jewels of gold, and men, snakes, birds and histories [heiroglyphs?] made of small and large turquoises, of emeralds and amethysts, so that all the mother-of-pearl was covered, except in some places where they left it so as to make work with the stones. These idols had some plump snakes of gold [as] girdles, and for collars each [one had] ten or twelve hearts made of gold, and for the face a mask of gold and eyes of mirror [obsidian or iron pyrites]."

Gold formed a part of the yearly tribute paid by the southern provinces of ancient Mexico to the Aztec kings of Tenochtitlan. Among the quantity of works in gold paid by twenty-two towns of the hot country were: a gold shield; a diadem of gold; a broad band for the head, a hand-breadth wide and of the thickness of parchment; two strings of gold beads, one of which has six bells interspersed; twenty *beçotes* (labrets or long lip-plugs) of clear amber encased with gold at the lower end; and twenty *beçotes* of crystal "with a blue matrix and encased with gold."

It has also been stated by some writers that the interior of their temples were decorated with gold, but

Continued on page 23



The death's head from Tibet shown above is bone white in color with red eyes and trimming. It expresses exactly what it is supposed to.

FANTASTIC DESIGNS BY TIBETAN FOLK

By HARRIET WILSON

Many designers are familiar with the type produced by the peasants of Europe but a much smaller number are aware of that produced in the remote provinces of Asia. Beyond the Himalaya Mountains we find the Tibetan people on their high plateau, greatly resembling the Chinese. Their favorite motifs are Mongolian influenced by Hindu. A remarkable folk art has been developed among the itinerant artists who travel about in Tibet proper and Kansu making images and masks. The masks are of paper machet but the images are of yak butter. Both have a prominent part in the great religious festivals and dances held at the monasteries.

The colors used are clear and fresh, about twenty in the butter bas reliefs. The pigment is added as powder to the white butter itself to make a plastic self-colored material. The favorite hues are scarlet, flame, blue, and bright green. The great masks are painted with much stronger and simpler hues, which are usually Chinese blue, gold yellow, and vermilion.

The Mask of Yama, King of Hell, is Chinese blue

with gold and vermilion flames. Glittering golden leaf-like ornaments tip the long horns, form eyebrows, and the sides of the lion-like mouth, but the great curled nostrils are vermilion. The small cat-like mask is yellow with vermilion lips and glistening white fangs. It has blue eyes as have most Mongolian devils.

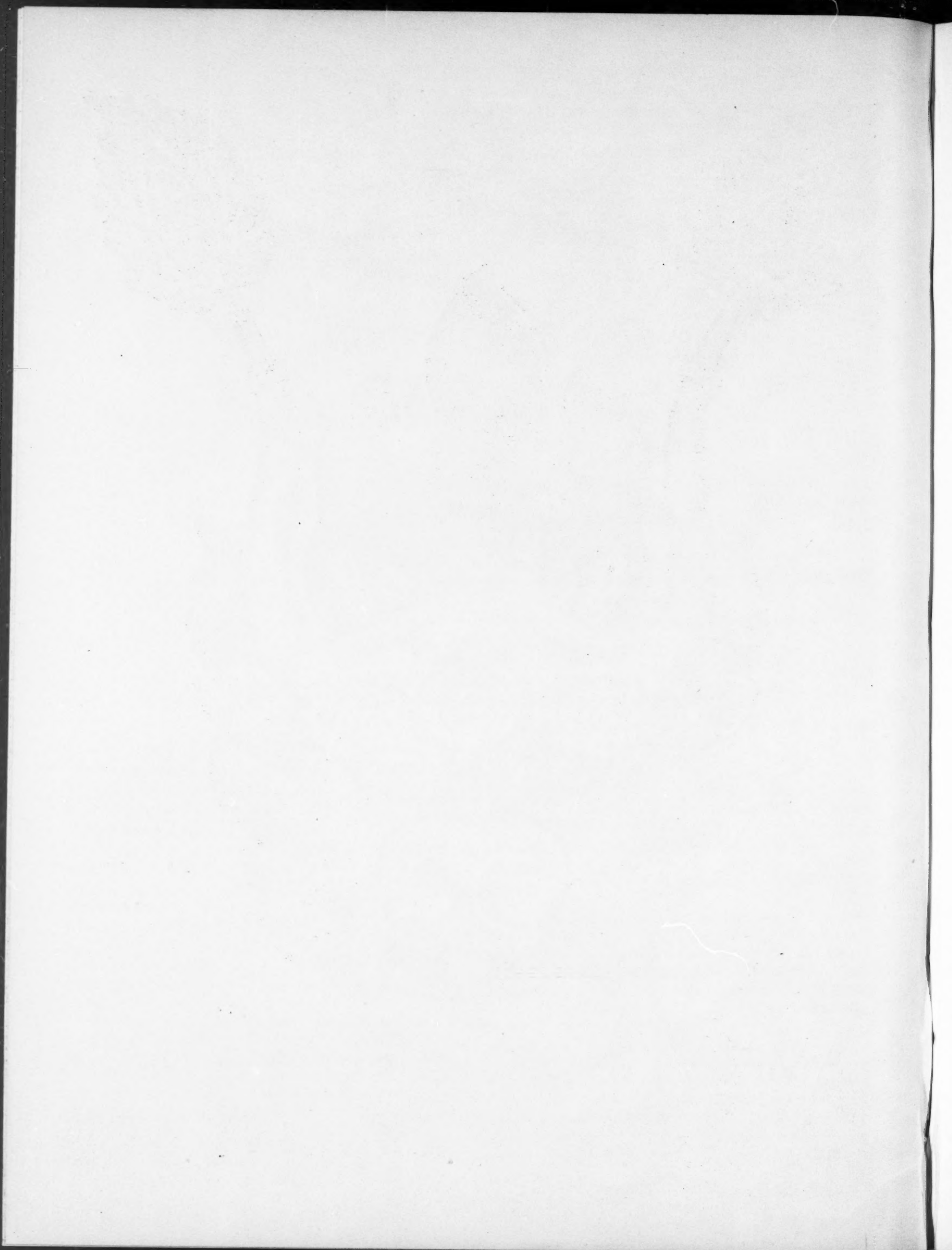
Perhaps the finest mask of all is that of the death's head which is bone white with red eyes and trim for it not only suggests what was intended but is a superb design as well. Its spacings are particularly interesting and the contrast between curves and the sharp straight lines in the fan-like ornaments is very pleasing. Here is a skeleton head which is beautiful and effective as well as perfectly functional in suggesting the grave and death.

Of the units taken from the butter panels, a page of which are given here, circles and clouds, flower and leaf forms, all-over patterns of dots, heads, and flowers are common. All are highly stylized, and are combined to form an endless number of interesting motifs. They are also made into borders characterized by a rhythmic repetition of parts.



YAMA • KING OF HELL • A MASK

A Tibetan mask made of papier-mache in Chinese blue, vermillion, gold, and white

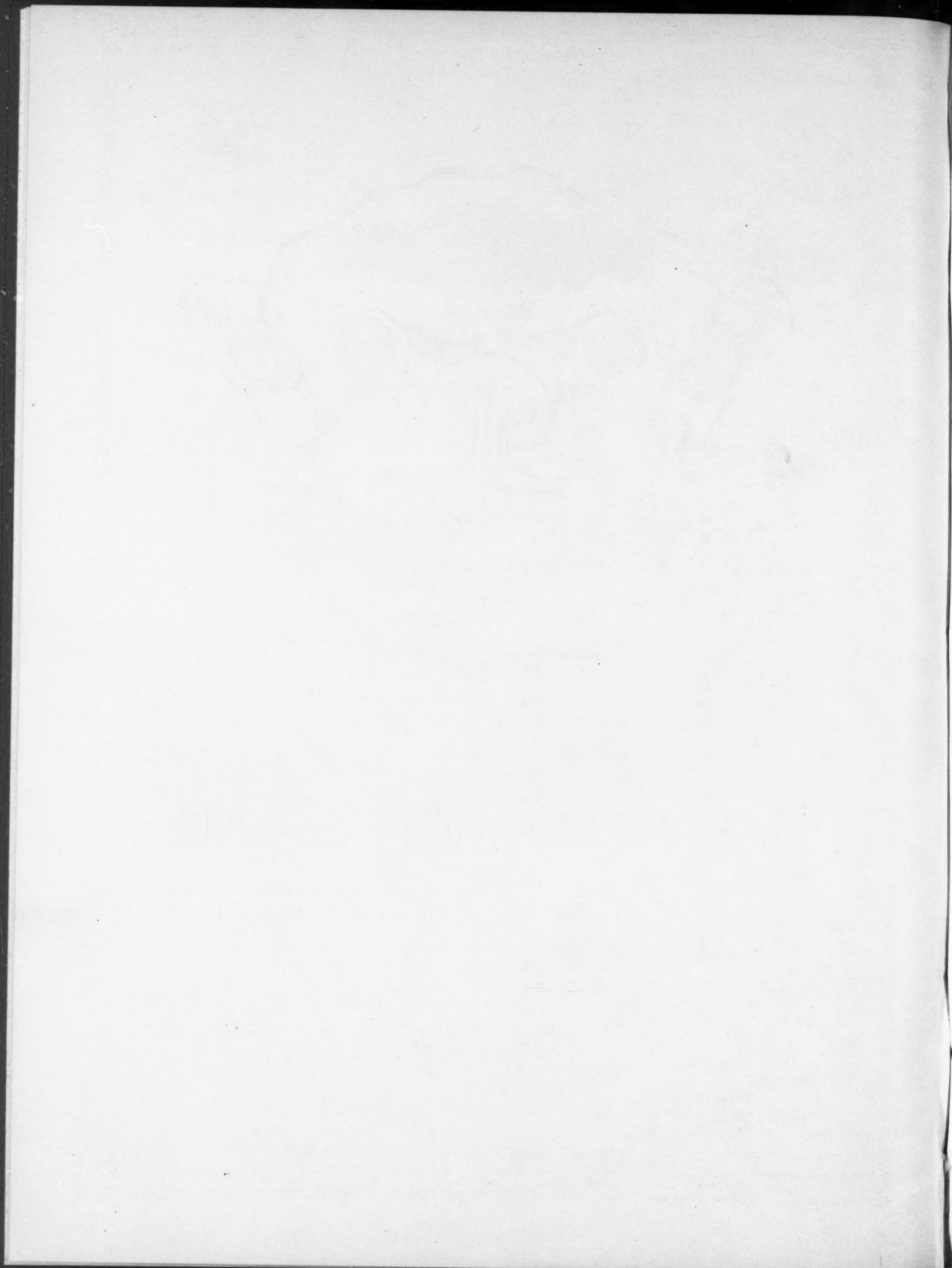




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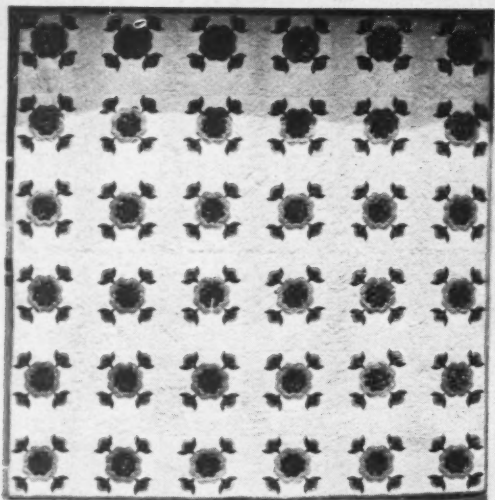
MASK OF DEMON OF HELL

A design expression from the back-water provinces of Asia. It is an art growth of the religion of the people





• TIBETAN MOTIFS FROM BUTTER PANELS •



Conventional Rose

"Conventional Rose" is a pieced and appliqued quilt of red and green calico with pink chintz.

The "Democratic Rose" quilt at the top on page 19 has nine blocks each 23 inches square with a border 8 inches wide. The materials are green and red oil-boiled calico, yellow chintz, red chintz, unbleached muslin, all in applique. The quilting is rose sprays and feather bands. It was made one hundred and fifty years ago and is a fine example of American art. Canary motifs adorn each corner. The winged circle from Assyrian design symbolizes a protecting spirit.

The "Cakestand" quilt at the bottom of page 19 is pieced with blocks $7\frac{1}{2}$ inches square and the bands are 1 inch wide. The materials are printed oil-boiled calico, dark green background with light green and yellow figures, white calico creamy with age and sprinkled with tiny black figures. The quilting is zig-zag. It is a hundred years old and owned by an old Syracuse family.

QUILTS AN AMERICAN FOLK ART

By NORMA F. HOAG

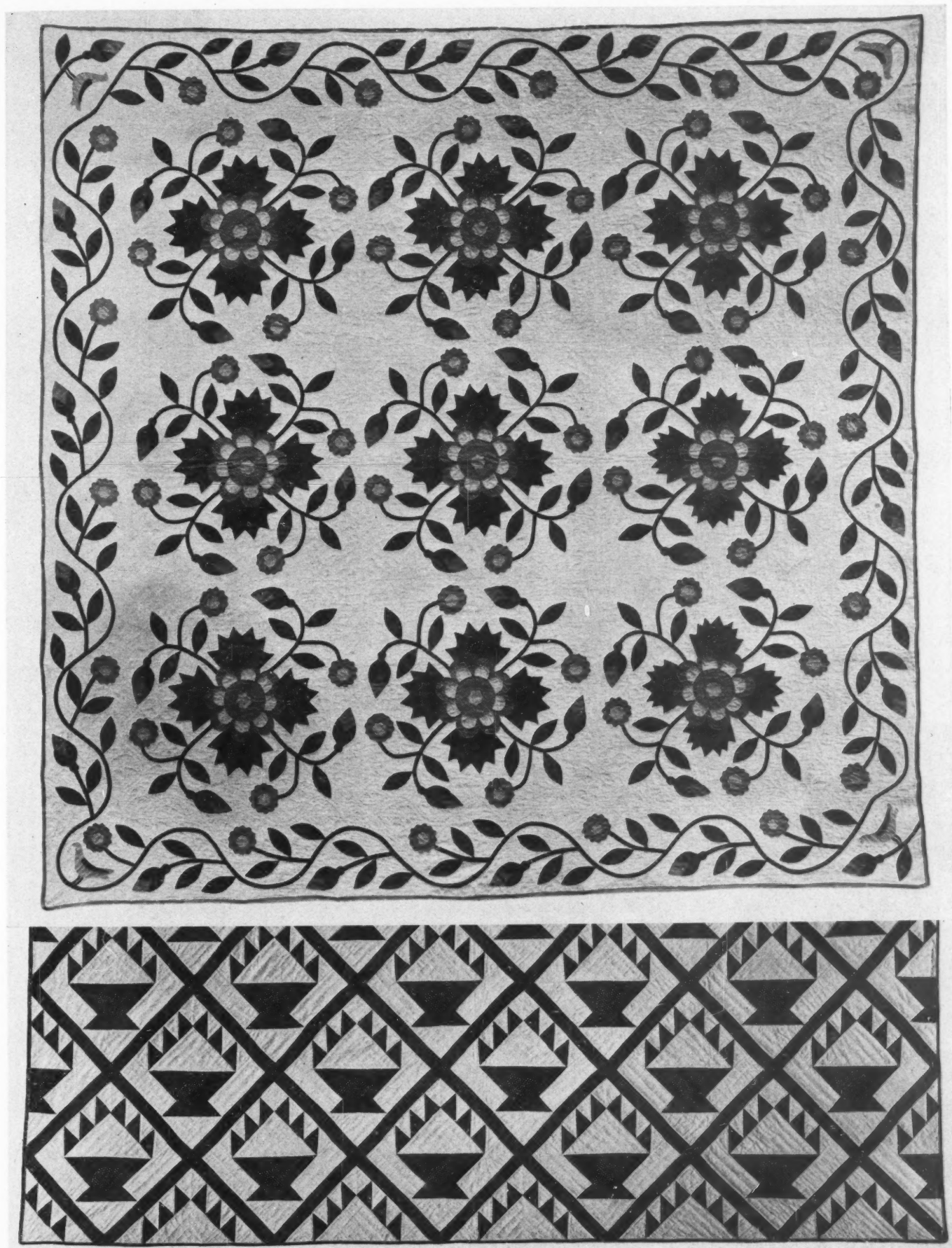
The story of quilt making in the United States is the narrative of a folk craft that pictures every phase of the growth and development of the country. Early hardships, nature, religion, politics, national events, trades, occupations, and personalities all are represented in patterns and names of quilts. Quilts may be divided into two kinds pieced and appliqué. There are also a few white quilts that were made to exhibit the skill of an ambitious needlewoman in intricate quilting. Pieced patterns are composed of joined bits of materials, based on the circle or square. Appliqué designs are formed of one material laid over another, and hemmed down. The pieced patterns far outnumber the appliqué designs because they lend themselves readily to the use of left-over scraps of material, and the average homemaker with little skill in drawing could handle the simple outlines easily as well as devise new variations of old patterns. One of the first pieced patterns is a simple one aptly named Candlelight, since it was made in the evenings of odd scraps of cloth. Log Cabin is perhaps the best known pieced pattern. Its narrow strips, overlapping at the corners and nesting into a square, give vivid testimony to the origin of its name.

There are countless variations in the arrangement of the square, and the fruitful minds of the pioneer women gave them such picturesque names as Double Irish Chain, Puss in a Corner, Five Patch and Flagstones. The triangle, arranged in the form of a basket—sometimes with an appliqué handle—boasts of a

perennial popularity, and has been turned into Cakestands, Grape, Cherry and Flower Baskets beyond calculation. The cross is a symbol which ingenious quiltmakers have used in devising many patterns that all bear a family resemblance. The amazing diversity of these patterns includes Chimney Sweep, The Puzzle, Court House Square, Roman Cross, and Cross Patch. In church circles the four stems of the cross were embroidered with the names of members, and this custom soon turned the result into an Album quilt. Some of the quaint mottoes embroidered above the signatures on an Album quilt which is dated 1848 are "Nature is the chart of God, mapping out all His attributes", and "Friendship is a Plant of Paradise." The star has always played an active part in design. One of the most popular patterns is the quilt composed of one huge star made of small diamond shaped pieces. This is known as Star of the East, Lone Star, or Texas Star. Often, four small stars are placed in the corners of the quilt to fill out the space. Four point, six point, eight point stars, stars within stars, stars combined with geometric forms, are alternated with blocks or strips of plain cloth and the resulting patterns variously called Beautiful Star, Evening Star, Star of Bethlehem, Morning Star, Shooting Star and Star and Chains.

In marked contrast to the pieced patterns, the appliqué patterns are commonly drawn from nature, and accordingly possess naive delicacy and charm. Flowers and leaves, simple in outline, and easily convention-

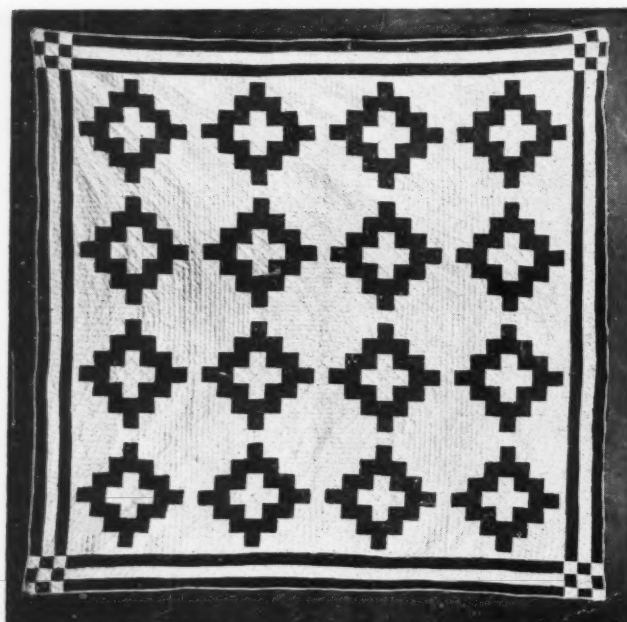
AMERICAN FOLK ART IN QUILT DESIGNS



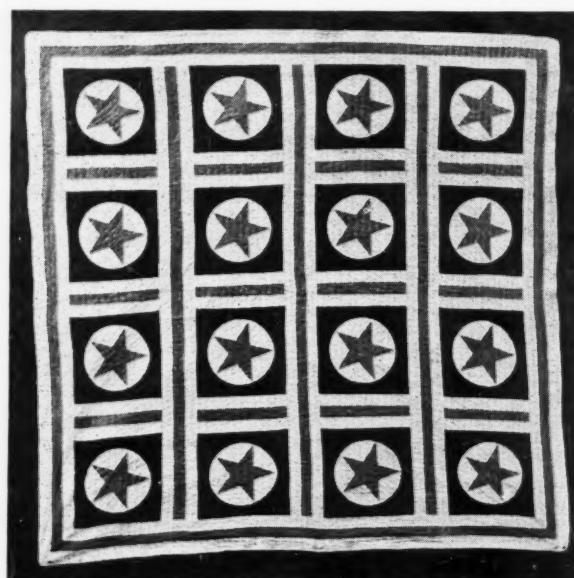
DEMOCRATIC ROSE AT TOP
FOR MARCH

CAKESTAND BELOW

Pieced "Roman Cross" quilt. Brown dyed with walnut shells and unbleached muslin. Diagonal quilting. Also called "The Puzzle" and "Chimney Sweep".

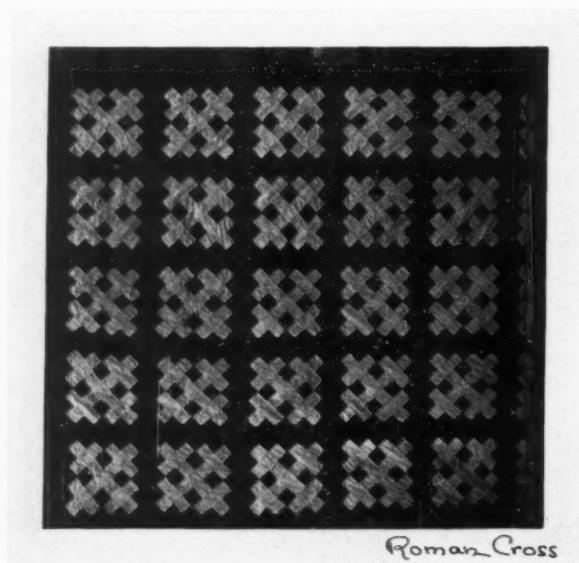


Pieced "Union Star" quilt. Red chintz, blue white-dotted calico, and unbleached muslin. It is about a hundred years old and its blocks nine inches square.



Pieced "Roman Cross" quilt in red and white. It was made by a Ladies Aid and inscribed with names.

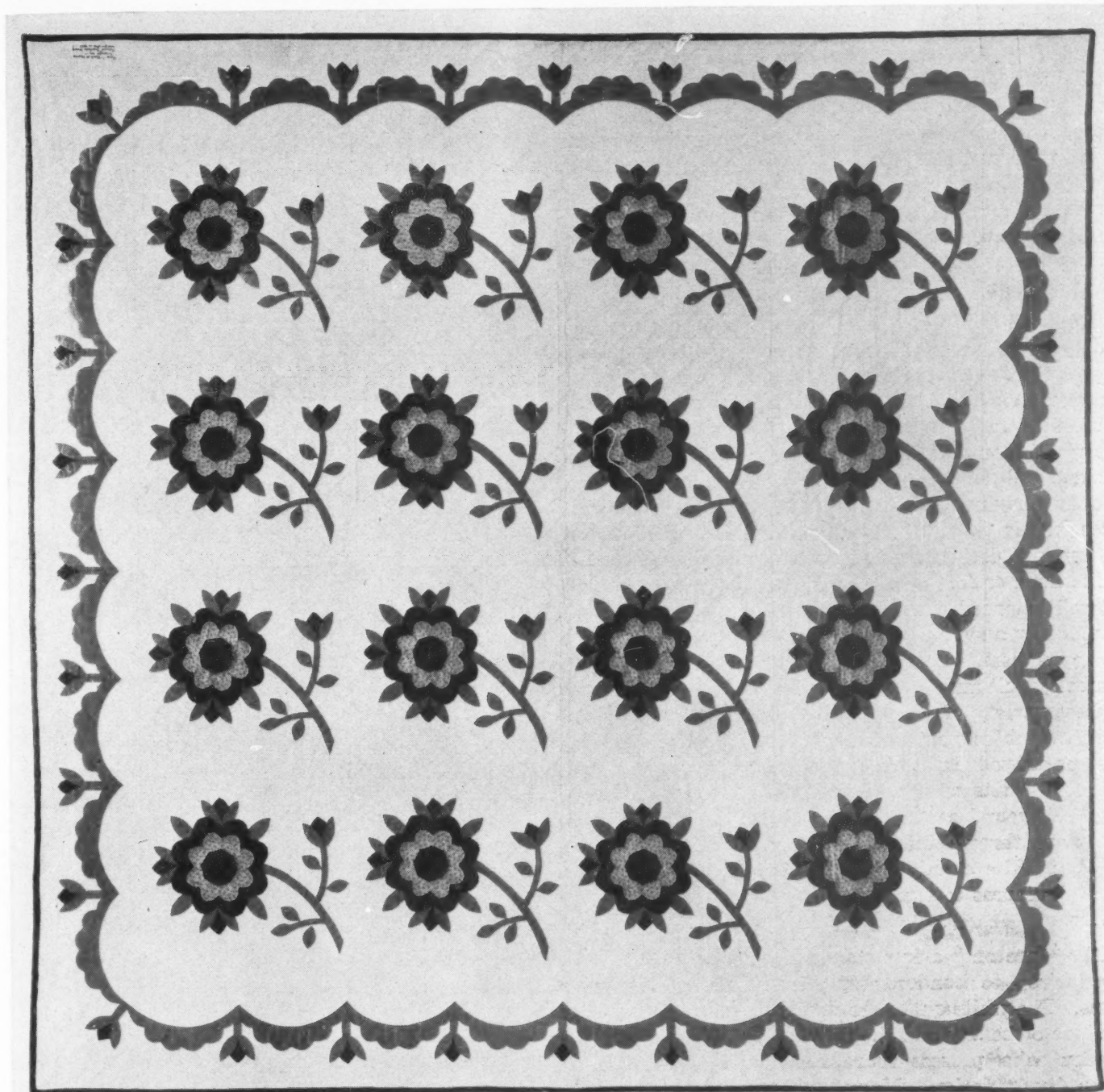
Pieced "Drunkard's Path" quilt with saw tooth border. Red oil-boiled calico and white muslin.



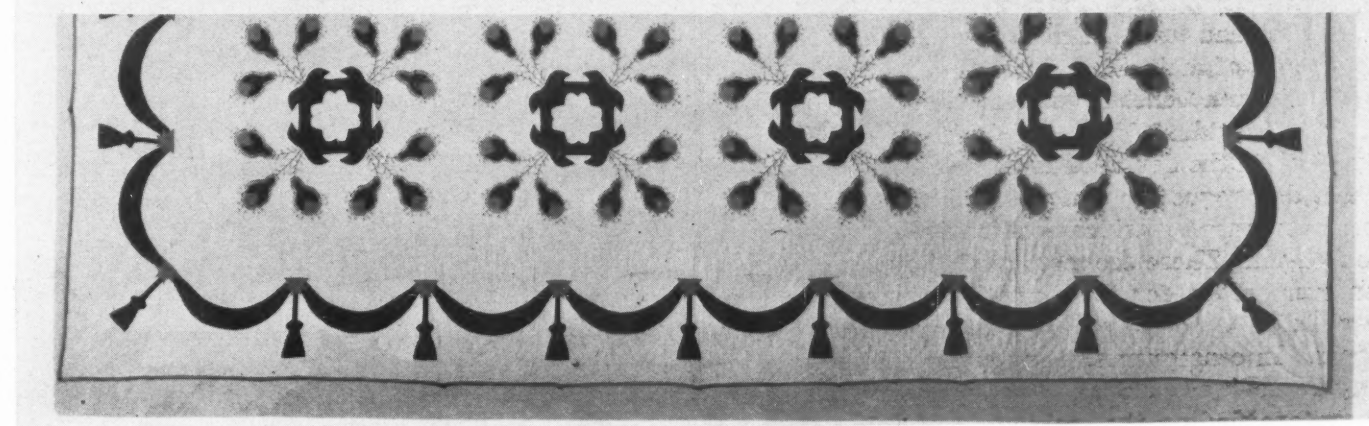
In the quilt at the top on page 21, called "Rose Without a Name," because no name has ever been found for this pattern, there are sixteen applique blocks each 17 inches square with a border 8 inches wide. The materials are green and red print calico, yellow chintz, unbleached muslin with matching sewing thread. The quilting is done in outline. It is an original variation of the "Ohio Rose" and "Rose of Sharon" patterns about one hundred and fifty years old. This is a modern copy, the original being elaborately quilted. It is owned by the Williams family of Clay, New York.

In the "Moss Rose" quilt, lower part of page 21, the design, in applique, is somewhat Victorian. It has sixteen blocks each 22 inches square with a border 11 inches wide. The materials are green and red calico, unbleached muslin, green thread and red binding. The quilting is the oak leaf and outline. It was made seventy-five years ago for a special bed made for an unusually tall man. It is owned by the Aldrich Antique Shop of Syracuse, New York.

SOME AMERICAN FOLK DESIGNS OF QUILTS



ROSE WITHOUT A NAME ABOVE.
FOR MARCH

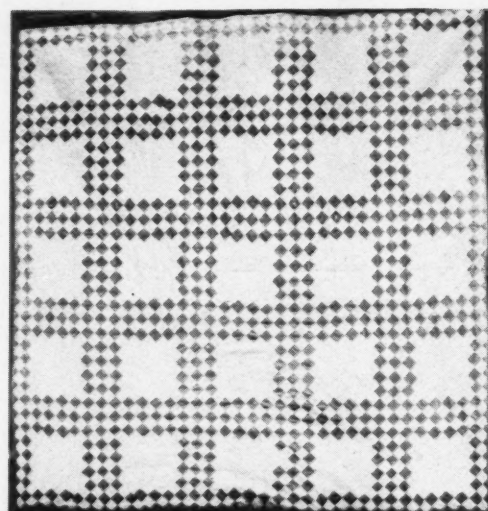


MOSS ROSE BELOW

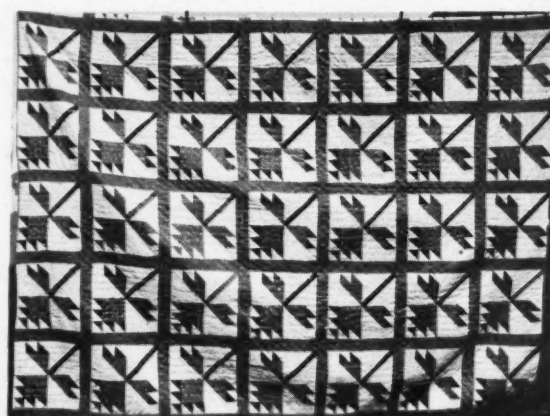
alized, have been made into effective designs, suitable for this type of needlework. The rose, in its perfection of form, has always been the favorite among expert needlewomen. A central flower motif, surrounded by radiating stems, leaves and buds, is the basic pattern of this design. Its variations bear such intriguing names as Rose Tree, Ohio Rose, Harrison Rose, Rose of Sharon, Rosebud, Mexican Rose, Wild Rose, and Tea Rose. Other flowers found in a variety of lovely designs are the tulip, peony, lily and sunflower. There are several oak leaf patterns. Original floral patterns, drawn directly upon the cloth from nature, show an amazing richness of design and sense of proportion.

Appliqué quilts are nearly always square and commonly use four, eight, nine or sixteen blocks which repeat the design and are enclosed with a vine, festoon or geometric border. There are a few patterns that consist of one large design, or a smaller design surrounded by an elaborate border or corners. Wreaths, baskets and floral bouquets are the subjects, and were usually original with the individual quilt maker. Occasionally two different patterns were combined, or an appliqué design combined with a pieced block. The white linen or fine muslin quilts are the best examples of well balanced design. A centre panel or oval surrounded by a symmetrical border often tells a story in its symbolism. Patriotic devices, mottoes, religious symbols, fruit and flower garlands, cornucopias, and an endless variety of graceful abstract designs are used. Political subjects such as the Revolution and Secession are portrayed in several handsome spreads. The principal parts of the designs are often stuffed, and the background so finely quilted that the stuffed portions are thrown into a prominence which suggests carving. The cunning skill of the needleworker can give plumpness to fruit and a feathery appearance to leaves.

There are only a few standard quilting patterns in comparison to hundreds of pieced and appliqué designs. The white quilts are thus a means of satisfying the love of beauty and the creative urge of the needlewomen who possess more than average skill and ingenuity in design. Many quilt names and patterns vary with localities. Patterns were drawn from memory, or had to be changed to accommodate a limited amount of material. Often, they became worn or coarsened from constant use, so that angles became curves. Individual ideas and lack of drawing skill have aided in the deviation from standard forms. The present day vogue for antiques and antique reproductions has caused a widespread revival of interest in this folk art. There are more quilts being made today than ever before, for there are few homemakers who are satisfied with imitation patchwork on their four-posters. In consequence, many lovely old patterns are being reproduced, and an ever increasing number of women are finding the fashioning of this decorative needlework an alluring pastime.



Double Irish Chain



Pine Tree or Weeping Willow

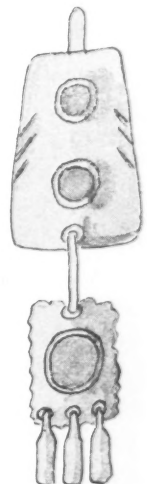
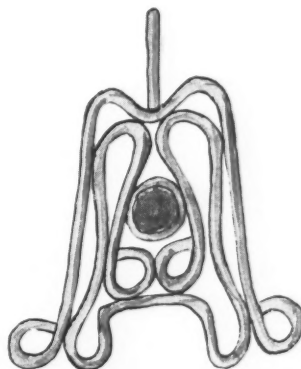
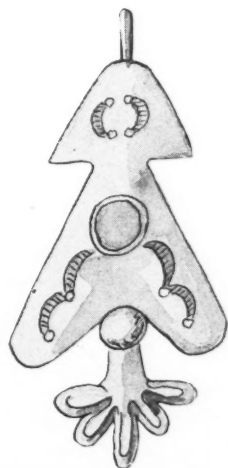
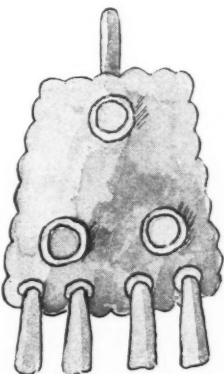
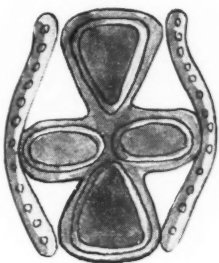
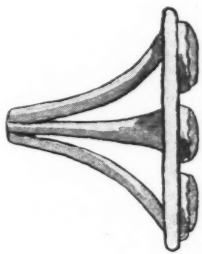
At the top of the page is shown the "Double Irish Chain" quilt which is in blue white-dotted calico and white muslin. Quilting is diagonal.

The lower design is the "Pine Tree" or "Weeping Willow" pattern. It is pieced with dark and light blue calicos. About fifty years old.

Continued from page 15

RINGS

Made by Zuni Indians



this use of gold has not been substantiated. Herrera, however, tells us that gold bells were on their doors. He says they used certain mats made of bamboo to close the entrances to their houses, that might be easily removed or replaced. Attached to them were bells of copper and gold, or some other metal, and marine shells, in order to make a noise when they removed them or opened or closed the doors.

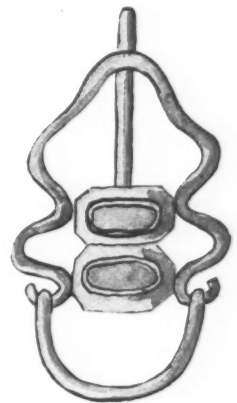
Sahagun, in his great work on "The Things of New Spain", wrote of these artisans who worked in gold: "They are of two kinds. Some of them are called beaters. These worked gold with the hammer, pounding with hammers to make it thin like paper. Others are called *tlatlaliani*, that is, those who fuse the gold, or anything else in it, or silver. These are the true artisans, who are also called by another name, *Tulteca*, but they are divided into two classes, because each one works the gold according to his own manner."

The tools of the Navajo silversmith, which are arranged outside his building or hogan, are few and simple. Forge, bellows, blowpipe, clay crucibles, sandstone molds, tongs, cold-chisels, matrix and die for molding buttons, wooden implement used in grinding buttons, charcoal and awls are manufactured or constructed by the smith himself; scissors, iron pliers, hammers, files, awls, borax, fine wire, sand-paper and emery-paper are purchased by him from the whites.

The appliances and processes of the smith are much the same among the Navajos as among the Pueblo Indians. But the Pueblo artisan, living in a spacious house, builds a permanent forge on a frame at such a height that he can work standing, while his less fortunate Navajo *confrère*, dwelling in a low hut or shelter, which he may abandon any day, constructs a temporary forge on the ground. Notwithstanding the greater disadvantage under which the latter labors,

EARRINGS

This ornamental jewelry was the product of American Indians of the Southwest.



the ornaments made by his hand are generally conceded to be equal or even superior to those made by the Pueblo Indian.

Their method of preparing charcoal is much more expeditious than that usually employed by our charcoal-burners, but more wasteful; wood, however, need not yet be economized on the juniper-covered mesas of New Mexico. They build a large fire of dry juniper and when it has ceased to flame and is reduced to a mass of glowing coals, they smother it well with earth and leave it to cool. If the fire is kindled at sunset, the charcoal is ready for use next morning.

The [Navajo] smith makes his own blowpipe, out of brass, usually by beating a piece of thick brass wire into a flat strip, and then bending this into a tube. The pipe is about a foot long, slightly tapering and curved at one end; there is no arrangement for retaining the moisture proceeding from the mouth. These Indians do not understand our method of making an air chamber of the mouth; they blow with undistended cheeks, hence the current of air directed on the flame is intermitting. The flame used in soldering with the blowpipe is derived from a thick braid of cotton rags soaked in mutton suet or other grease.

Ordinary scissors, purchased from the whites, are used for cutting their metal after it is wrought into their plates. Some of the more poorly provided smiths use their scissors also for tongs, regardless or ignorant of consequences, and when the shears lose their temper and become loose-jointed and blunt, the efforts of the Indian to cut a rather thick piece of silver are curious to see. Scissors are sometimes used as dividers, by being spread to the desired distance and held in position by being grasped in the hand. The shanks of files, which are not always used for their legitimate purposes, either, serve as punches; and their points, as gravers, with which figures are engraved on silver.

The moulds in which they cast their ingots, cut in soft sandstone with a home-made chisel, are so easily formed that the smith leaves them behind when he moves his residence. Each mould is cut approximately in the shape of the article which is to be wrought out of the ingot cast in it, and it is greased with suet before the metal is poured in.

Metallic hemispheres for beads and sunflower blossoms are made in a concave hole or matrix by means of a round pointed bolt. A near substitute for the iron matrix is a hard piece of oak, such as the end of a hammer handle. On one bar of iron matrix there may be many concave holes of different sizes; only one die fitting the smallest concavity is required to work the silver disk.

In making the hollow silver beads the Navajo silversmiths do not melt the silver, but beat out a Mexican dollar until it is of the proper tenuity, frequently annealing it in the forge as the work advances. When the plate is ready they carefully describe on it with an awl a figure which by courtesy we will call a circle,

that they conjecture will include a disk large enough to make half a bead of the required size. The disk is then cut out with scissors, trimmed and used as a pattern by which to cut other "circular" pieces. One of the smiths proceeds to cut out the rest of the circles, while his partner forms them into the hollow hemispheres with his matrix and die. He does not put them at once into the cavity from which they are to get their final shape, but first works them a little in one or more larger cavities, so as to bring them gradually to the desired form. Next the hemispheres are leveled at the edges and perforated by holding them, convex surface downward, on a piece of wood and driving through them the shank of the file with blows of a hammer. By this means of boring, a neck is left projecting from the hole, which is not filed off until the soldering is done. The hemispheres are now strung on a stout wire or spit in pairs forming globes. The wire is bent at one end and supplied with a washer to keep the beads from slipping off, and the pieces being pressed closely together are secured in position by many wraps of finer wire at the other end of the spit. The mixture of borax, saliva and silver is next applied to the seams of all the beads. They are put into the fire and all soldered at one operation. When taken from the fire they are finished by filing, polishing and blanching.

For blanching the silver, when the forging is done, they use a mineral substance found in various parts of the country, which is a hydrous sulphate of alumina, called *almogen*. This they dissolve in water, in a metal basin, with the addition, sometimes, of salt. The silver, being first slightly heated in the forge, is boiled in this solution and in a short time becomes very white.

According to Mr. Washington Matthews, who engaged two Indian smiths to work under his observation for a week, the labor of the Navajo silversmith is almost all performed while he is sitting and crouching on the ground in very constrained positions. He writes: ". . . I never saw men who worked harder or more steadily. They often labored from twelve to fifteen hours a day, eating their meals with dispatch and returning to their toil the moment they had done. . . ." The Indian smith is very wasteful of his material, making no attempt to save the metal carried off in filing, polishing and by oxidizing the forge, although he usually preserves the clippings for melting in the crucible or soldering.

With the advent of the white man—in Mexico, the Spaniard, and in the United States, the settler—the art of silversmithing degenerated and died out. The Spaniards allowed the Indians to lose the knowledge of their ancient craft—a mortal blow to the fine arts. And the settlers, ethnologists and archaeologists, desirous of personal gain or of enriching the museums with specimens of the craft of a primitive race, took from the Indian of our country the last vestige of his inheritance of beauty and craftsmanship.

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